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VOL 1 • NO 1

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Real life can be fun too...

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KONNICHIWA!

This everyday Japanese greeting is a good way to welcome you to the first issue of our new magazine. ANIME UK has been around for a while - since 1991 to be exact - distributed through specialist shops for readers who wanted to know more about Japanese animation and comics. Now, with interest in all forms of Oriental pop culture spreading wider, it's a good time to introduce ourselves to that wider audience.

I've been a fan of Japanese animation - called ANIME in its homeland - for a long time now, and I've seen this exciting entertainment medium move from being almost completely unknown to the cult status enjoyed by 'manga movies' today. But there's so much more to anime than we've seen on the shelves of British video shops. It's a huge industry which produces stories for TV, film and video release to people of all ages and interests, with links to comics, music, literature, toys and games too. Anime has helped to prove that cartoons aren't just for kids; ANIME UK knows that they aren't just for science fiction and horror fans either.

ANIME UK is here to help you enjoy Japanese animation, comics, sfx and trash culture in all its forms. Our main focus is animation but we'll also talk about manga, live action, consoles and roleplay, books, music and toys, and the whole fascinating world of international fan activity. Because the world is diverse and information is the key to understanding it all, we won't just tell you about the things you can find here in Britain - there'll be information about the European and American scene, plus of course the latest news from Japan. In every issue you'll find features, pictures, addresses, contacts and news you can use. And you'll also find the occasionally extremely silly item, because anime is about having fun, too.

To help you get started right away, this issue features a very useful free gift - part one of Steve Kyte's acclaimed A to Z OF ANIME. This has been appearing in instalments in each issue of the magazine; now it's here in handy booklet form, and over the next three issues of AUK you can collect all the parts of this handy guide to the anime world.

Now I'll hand you over to our mascot Ne-chan, your guide to the rest of the magazine. She'll guide our existing readers through the new features we've introduced and welcome all you newcomers to the anime experience. There's a new universe waiting for you. Just turn the page.

Yours animatedly



Helen McCarthy
Editor

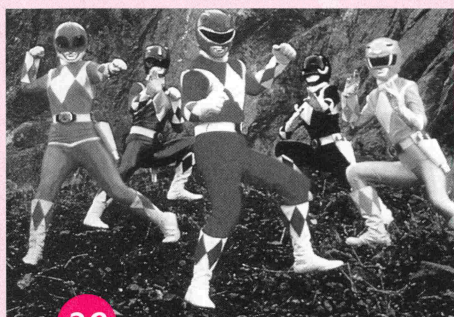
OTAKU VOCABULARY

You'll find some Japanese terms crop up again and again. Here are a few definitions:

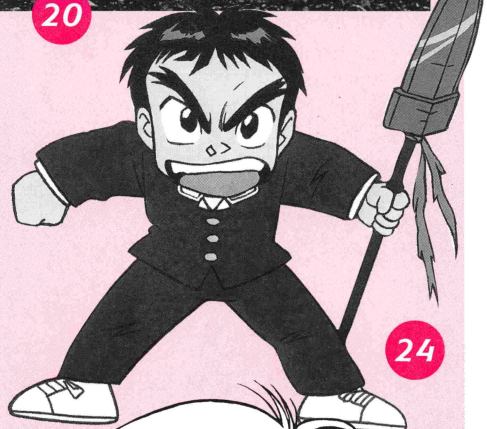
ANIME Japanese animation
CHARA character
KAWAII cute
MANGA Japanese comics
MECHA mechanical object, ie robot, vehicle, weapon, etc.
OTAKU anime fanboy/girl
OVA Original Video Animation, anime made for video
SEIYUU anime voice actor



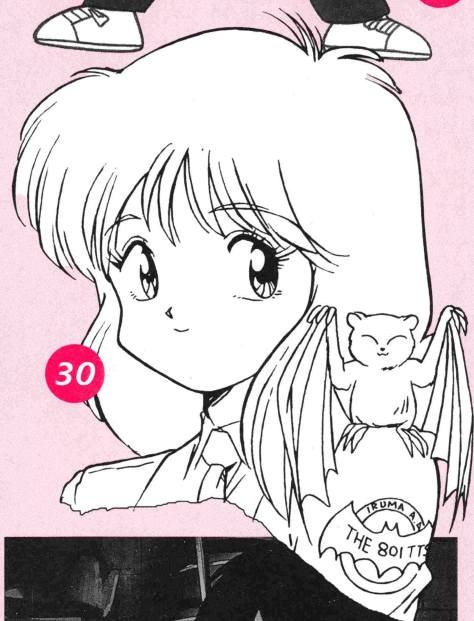
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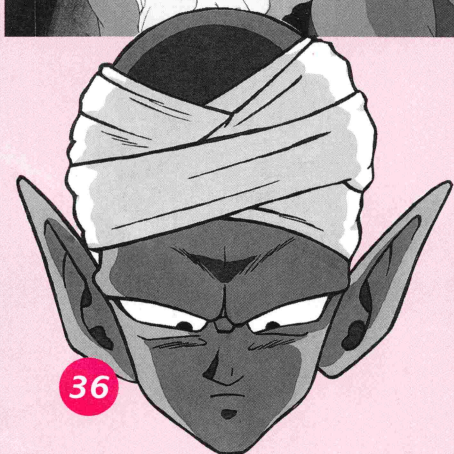
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Konnichiwa, readers!

Please let me introduce myself. My name is Nezumi, and I'm AUK's official mascot. Nezumi is Japanese for "Mouse" (actually, my full name HATSUKA NEZUMI literally means "pretty rat", which I think is quite sweet, don't you?) Since I'm sure we're going to be good friends, you can call me Ne-chan!

So, what does a mascot do? Well, actually I'm not too sure - but you can expect to see me popping up all over the place because I just love sticking my nose into whatever's going on!

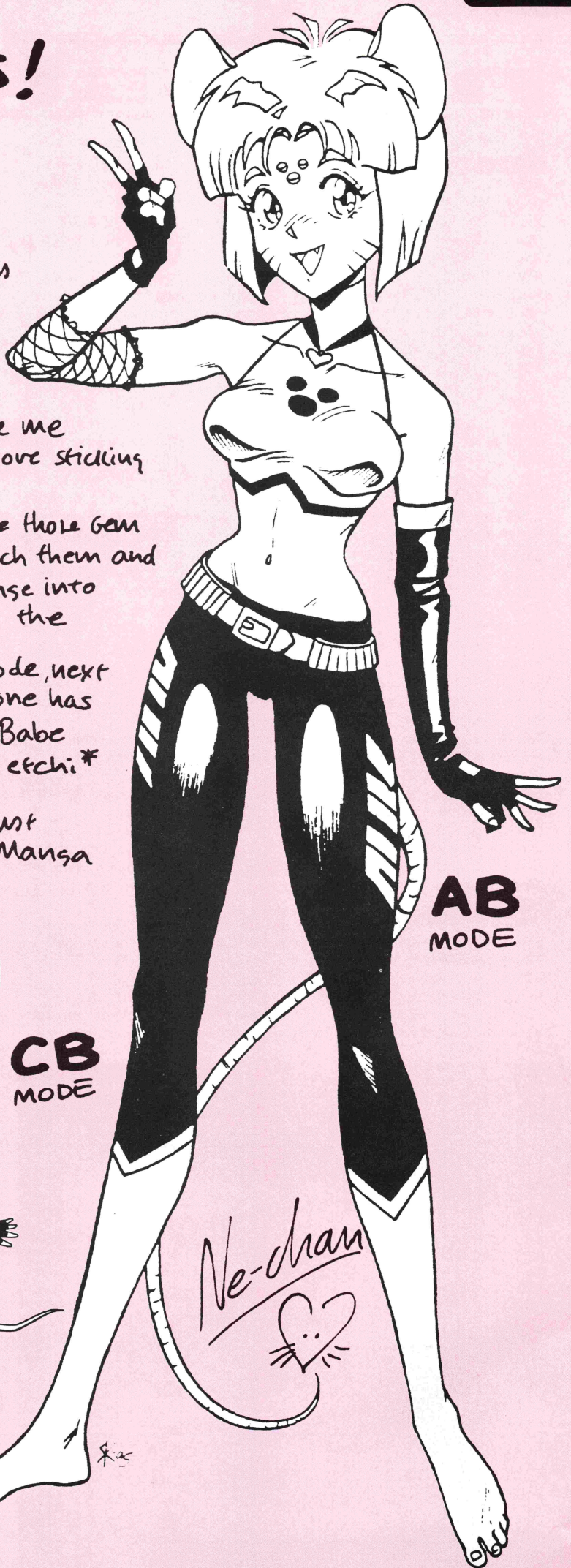
Whatever the occasion, I'm ready for it! See those Gem Stars on my forehead? I only have to touch them and call out "Henshin!" ("transform!") to change into any of three handy Mousemodes to suit the occasion.

The tiny one is SD (Super Deformed) mode, next up is CB (Child Bodied) mode and this one has been dubbed AB - that stands for Anime Babe Mode! - by Mr. Kite. Honestly, is that any etchi* or what?

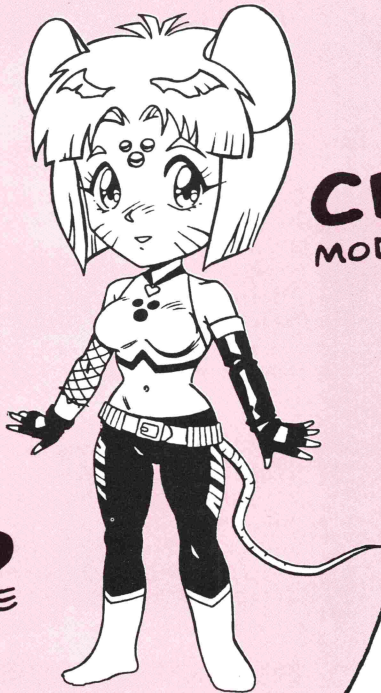
One of my biggest loves is Cos-play. I just love dressing up as my favourite Anime & Manga characters... so you never know who I'll turn up as!

Well, nice to meet you, I must get down to work.

Mata ne!
(see ya!)



AB
MODE



CB
MODE



SD
MODE

Ne-chan

*etchi: perverted

newsletter

JAPAN

OSCAR NOMINATION FOR STUDIO GHIBLI AT LAST?

With Academy Award nominations closing as we go to Press, the Japanese animation industry is eagerly waiting to see whether Takahata and Miyazaki's latest, HEI-SEI TANUKI GASSEN PONPOKO, will get a nomination as Best Foreign Film. The film is one of 1994's highest-grossing films in Japan, on a par with Disney's THE LION KING.

MORE ABOUT THE MAGIC KNIGHTS

The CLAMP team maintain their reputation for romance as their MAGIC KNIGHT RAYEARTH series develops. It transpires that the problems of the land of Zephyr are caused by love. Princess Emeraude and her captor Zagard are deeply in love with each other. Their overwhelming passion disrupts the harmony of Zephyr; what are the Magic Knights to do? It's odds-on that Mocona, the cute rabbitlike creature of immense but largely unknown power placed in their care by Clef, will help out ..

NEW YAMATO: HERE AT LAST?

Vol. 1 of YAMATO 2520 was slated to appear at last on 21st January from Westcape and Bandai Visual, with the great ship newly designed by futurist Syd Mead, mecha by Makoto Kobayashi and charas by Toshiyuki Kuboka, both of GIANT ROBO fame.

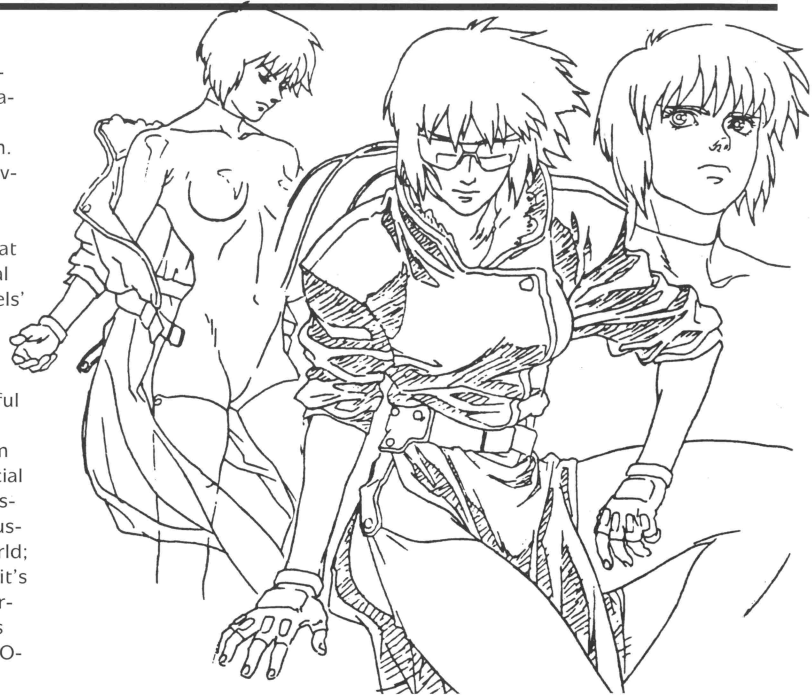
GHOST IN THE SHELL

The three-trillion-yen production of Masamune Shirow's manga, directed by veteran Mamoru Oshii (URUSEI YATSURA, ANGEL'S EGG), is slated for worldwide theatrical release in November 1995. A blend

of computer graphics, video techniques and conventional cel animation is being used to render Shirow's art and writing onto film. The information superhighway covers the world and the concept of separate countries is a humorous anachronism. Many humans retreat from society into their own virtual environments, where 'virtual angels' tend to their every need. When some of the angels turn on their masters, foul play is suspected. Enter Motoko Kusanagi, a beautiful young expert on 'ghost-hacking', accessing computers directly from the brain. The Kido KidoKai (Special Armoured Division) can track a suspect's real body, but the consciousness can escape into a virtual world; and to bring a criminal to justice it's not enough to track him in the virtual world, you need to locate his real body. Similarities with NEUROMANCER, as well as with 'cyber-punk' anime such as AD POLICE, are obvious, but GHOST IN THE SHELL is a cut above the rest, starting as it does from a much-admired manga. It seems set to justify the several trillions of yen that co-producers Bandai, Kodansha and Manga Entertainment are investing in it.

EUROPE

KISEKI NL, a European arm of KISEKI FILMS, has released PLASTIC LITTLE in Japanese with Dutch subtitles, the scoop addition to a range of titles already released in Britain, all on PAL and, in line with more relaxed Dutch censorship conventions, all uncut. For information write to KAREL de VRIES, KISEKI NL, Postbus 106, 3720 AC Bilthoven, The Netherlands. Meanwhile the parent company continues its commitment to both sub-



and dubbed material with subtitled versions of MACROSS; DO YOU REMEMBER LOVE? and ADVENTURE DUO and - yes - PLASTIC LITTLE, due in March. **YOSHITAKA AMANO** was the title of an exhibition of the master artist and chara designer's illustration in Orleans from 27 January to 5 February, presented by TSUNAMI magazine. The designer of VAMPIRE HUNTER D, the FINAL FANTASY team and a host of others is one of the most highly regarded illustrators in Japan.

SF ANIMATION/ ILLUSTRATION IN FOCUS BENELUXCON 21 will be devoted to "the art of illustration" and will make a special feature of sf animation. Organised by SF-BELGIUM, the con takes place from 24-26 November at the Aldhem Hotel, Grobbendonk, Belgium. Details from SF-BELGIUM c/o Patrick Van De Wiele, Witgerstraat, 3, 9310 Herdersem, Aalst, Belgium.

MANGA PUBLISHING are branching out with new titles. MANGA HEROES monthly kicked off with a non-manga, the comic version of the vandamme movie TIME-COP, and follows up with three issues' worth of THE GUYVER. Meanwhile MP enters the world of telefantasy comics with proposed titles devoted to US series THE X FILES and the latest offering from SUPERMARIONATION maestro Gerry Anderson, SPACE PRECINCT.

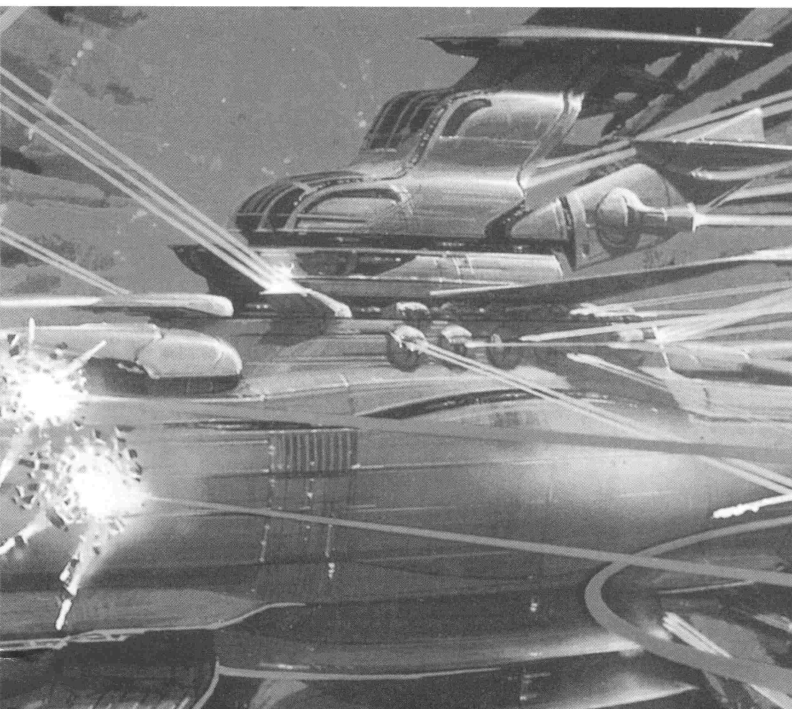
U.S.A.

MANGA US & STREAMLINE DISTRIBUTORS TO CO-OPERATE ON BIG U.S. MAINSTREAM PUSH? PolyGram and Orion may co-operate on merchandising and promotion

campaigns to bring anime into the mainstream of U.S. video retailing, BILLBOARD magazine reported in its year-end issue, see Orion as the key to building a broader audience for anime, and since both Orion and PolyGram have similar aims, such as a range priced under \$10-\$20, a marketing alliance may make sense for them and the retailer, though all parties are at pains to stress that this is not a partnership approach.

US RELEASES -

ANIMEIGO offers its own subtitled version of THE FUMA CONSPIRACY and THE GOLD OF BABYLON, under the series title RUPAN III, while the dubbed BUBBLE GUM CRISIS tapes will all be on the market by the end of April. The longtime fan favourites KIMAGURE ORANGE ROAD and CAPTAIN HARLOCK: ARCADIA OF MY YOUTH are available on tape and LD. MADOX-01 is currently available in a 2-tape pack with SHONAN BASUKOZOKU. You can also get CDs from AnimEigo; currently they have all the KOR CDs, both BUBBLE GUM CRISIS vocal collections, Mini History of Youmex and more. You can get AnimEigo products via ANIME PROJECTS (tel 0248 370044, fax 0248 370046). **US MANGA CORPS** has begun release of the long-awaited subtitled RECORD OF LODOSS WAR released on 6 tapes. M.D. GEIST and DETONATOR ORGUN #3 are also out this month. Details of USMC products from Central Park Media Corporation, 250 W 57th St Suite 317, New York, NY 10107, USA, tel (212) 977 7456, fax (212) 977 8709. **VIZ VIDEO** launches their new RANMA 1/2 series, subtitled ANYTHING GOES MARTIAL ARTS and dubbed into English. A.D. VISION



comes out with a subtitled edition of ALL PURPOSE CULTURAL CAT-GIRL NUKU-NUKU on 3 60minute tapes. Details of VIZ and A.D.VISION releases also from Central Park Media at the address above.

The **STREET FIGHTER II** anime is making huge waves in Japan; When can you see it? Well, our US contacts tell us that MANGA ENTERTAINMENT INC. have secured the English language rights to the STREET FIGHTER II anime, which they plan to release at the end of 1995 or early in 96, while VIZ COMMUNICATIONS have secured the rights to FATAL FURY - no release dates as yet.

With **SAILOR MOON** slated for US tv release this summer, and rumours abounding that DRAGON BALL will follow suit, fears have been expressed that both series may get the 'POWER RANGERS treatment' to suit the US market... DIC Animation has struck the deal for US production, distribution and merchandising SAILOR MOON and sees it as an excellent vehicle for promoting other girls' product, such as BARBIE, as well.

GAME NEWS

Mecha fans will be pleased to hear of the mass of stuff being released in Japan. Bandai are releasing **G Gundam** (Street fighteresque) and Mobile Warrior Gundam (Battle sim)

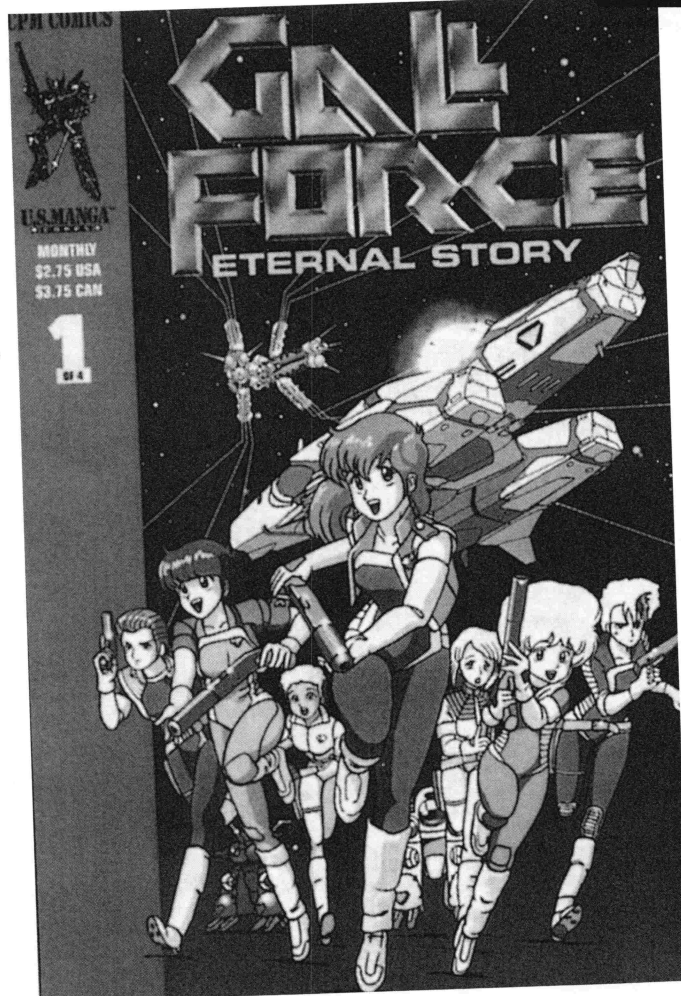
on the Super Nintendo. An arcade game based on Gundam is also forthcoming in the form of Gundam Ex. This is a Street Fighter type game but with a choice of 12 mechs and stunning looking graphics! It looks good, but will it turn up over here?

Yu Yu Hakusho is making an appearance on Sega's Megadrive, featuring a simultaneous four player option. **Sailor Moon S** is out now on the Super Nintendo, but this time the Final Fight gameplay has been dropped for the Street Fighter style game. Let's hope this time the Sailor girls are given justice!

Lupin III is stealing his way onto the SNES in a platformer by Epoch. The graphics look pretty good - hopefully the game will be too.

Record of Lodoss War 2 is coming out on the PC Engine SuperCD. As it's a CD game the graphics and sound on this should be pretty good, but the PC Engine never made it to these shores, so I doubt It will show up on import here. January 1st also saw the home video/laserdisc release of **Street Fighter 2** the(animated) Movie in Japan. No news about a UK release yet, but I'm pretty confident it will be this year.

Lastly, coming soon on the SNES is the epic role player **Chrono Trigger** by Squaresoft. Featuring artwork by Akira Toriyama (Dragonball Z) and a story by Yuji Horii(Dragon Quest



series) all packed in a 32 meg cart, this may well knock Final Fantasy 3 off the top RPG slot. I can't wait.

AMERICAN MANGA

STAR BLAZERS : THE NEW VOYAGERS

VOYAGER ENTERTAINMENT INC.'s new imprint ARGO PRESS launches a monthly STAR BLAZERS magazine. Comics by Studio Go! and articles from features editor Steve Harrison will take you further into the world of STAR BLAZERS and YAMATO. Authorised by YAMATO creator Yoshinobu Nishizaki, the first issue is available in March 95. **MANGA VIZION** is the new all-manga monthly from US publishers Viz Comics, a 96-pager presenting three or four new comics every month, selected from the whole range of manga publishing. Issue 1 is out next month. Graphic novels from Viz include SANCTUARY 3 and MAISON IKKOKU, out now; FIST OF THE NORTH STAR, BIO-BOOSTER ARMOR GUYVER in a collected edition, and a new seven-part series GUYVER PART THREE, due in April. Following up the success of PROMISE, another shojo title, THEY WERE ELEVEN, appears from February in Viz FLOWER COMICS.

AMERICAN MANGA BREAKS NEW GROUND US video company CENTRAL PARK MEDIA has launched its own comic line. CPM COMICS, whose first titles are produced by Studio Go! Graphic-novel-of-the-film PROJECT A-KO is

released in March, featuring a new full-colour comic section and special features, followed in April by PROJECT A-KO 2, a 3-issue miniseries. Art on both is by Tim Eldred with colour by John Ott. Colourist Ott teams with artist Bruce Lewis for GALL FORCE ETERNAL STORY #1 in March, and also colours Tim Eldred and Koichi Ohata's art in the June release of M.D. GEIST #1, which marks anime designer Ohata's US comics debut. Order from your comic shop now!

ACADAEMIC INTERESTS?

The Japan Foundation and the Museum of Contemporary Art in Sydney, Australia, will host THE LIFE OF ILLUSION, an international animation conference, from 3-5 March 1995. Focusing on post WW2 animation in Japan & the USA. For details, contact the conference convenor, Dr. Alan Cholodenko, Head, Department of Fine Arts, University of Sydney, tel 61 2 351 3566; fax 61 2 351 4212; or e-mail alan.cholodenko@fine.arts.su.edu.au.

The Society for Animation Studies holds its 7th annual conference from Sept 29-Oct 1 1995 at the University of North Carolina. Scholars and animators can attend, make presentations or screen their work. Contact Michael Frierson, SAS Conference, Dept. of Broad-casting, Cinema and Theatre, 100 Carmichael Building, University of North Carolina at Greensboro, Greensboro, NC 27412-5001, USA, fax 910-334-5039.

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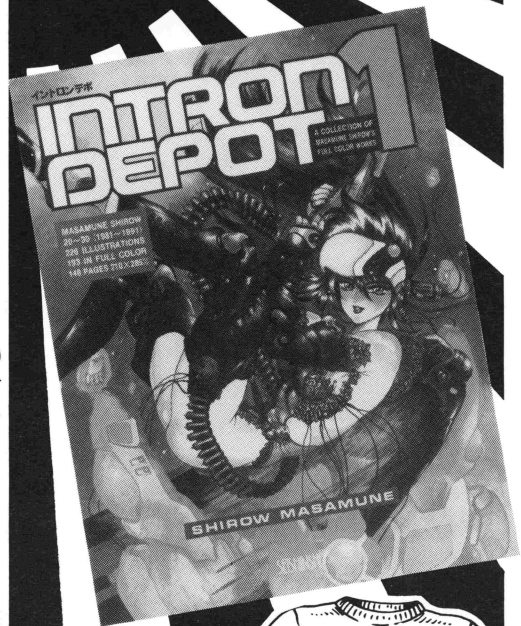
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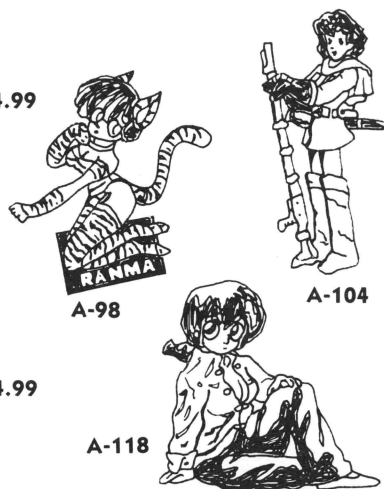
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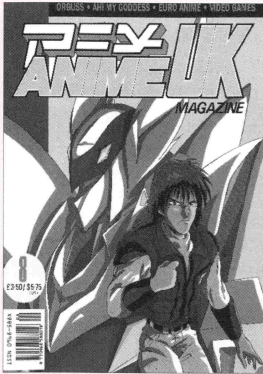
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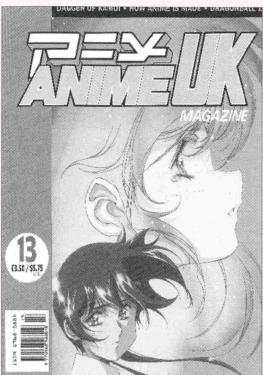
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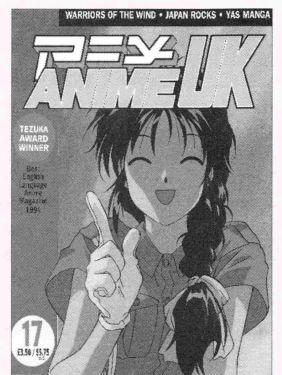
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by **Frederik L. Schodt**

Frederik L. Schodt is author of MANGA! MANGA! and, most recently, AMERICA AND THE FOUR JAPANS. Here he visits a shrine to manga's patron god.

It's been five years since Osamu Tezuka - the "God of Comics" - passed away. On April 25th, 1994, the first museum dedicated to him finally opened in the city of Takarazuka, south of Tokyo near Osaka. Called "The Osamu Tezuka Manga Museum," it is officially owned and operated by the city. Why Takarazuka city? Tezuka spent his most formative years in Takarazuka, from the age of five to twenty four, and it was here that he developed his early interest in insect collecting (which led to him to incorporate the character for "bug" into his name), as well as his love of comics. Takarazuka is also the site of the famous all-women's Takarazuka Theater, which had a major influence on Tezuka's story-telling and visual style.

The Osamu Tezuka Manga Museum is located in a corner of the Takarazuka Family Land amusement park, and only a short walk from the Takarazuka theater, so it is ideally positioned to draw crowds. And draw them it has. The museum was packed when I first attended the opening ceremony, and since then it has been visited by over 400,000 people. This so exceeds initial projec-

tions that at one point— according to a representative of Tezuka Productions— the designers were worried about the ventilation system being overloaded.

Adding to its charm, the museum is built in the style of a pseudo-European ancient-modern castle, with a large turret at the entrance. The approach, which was lined with commemorative flower wreaths for the opening, incorporates a clever parody of the famous Chinese theater in Hollywood. Instead of foot and hand prints of famous actors and actresses, the sidewalk has prints of Tezuka's most famous characters (bird tracks for the "Phoenix," for example).

Inside, the museum consists of three floors. The ground floor has a permanent exhibit of original Tezuka material, showing how he began drawing as a small child, how he continued drawing through the dark years of the war when entertainment was frowned upon, how he kept drawing in medical school, and how he was influenced by his environment, including the local Takarazuka theater. Some of the drawings he rendered as a small boy, of insects that he collected in the area, look almost photographic. There is also a High-Vision theater on this floor, showing a variety of films about Tezuka in Japan's ultra new high definition television- video format. When

the museum was just opened, an eighteen minute, specially-commissioned animated work titled OSAMU AND MUSASHI (which tells the story of Tezuka's childhood in the area) was showing. Loving rendered in now-rare full-animation for smoother movement, it fully equals the best Disney work. Tezuka's son, Makoto (who calls himself a "visualist") created the original story and supervised the production, and it alone is worth the price of the museum admission. I highly recommend seeing it when it is periodically reshown.

The second floor of the museum features rotating exhibits of Tezuka's work. On display until August 2 of 1994 were exhibits of works serialized in magazines, showing original drawings and magazine covers. In the fall, the exhibit featured artwork from my favorite series, the PHOENIX. Since Tezuka created over 150,000 pages in his life, it will obviously take a long time to rotate through all of them. Elsewhere on the same floor is a library of Tezuka paperbacks which can be read on the site, and an interactive multimedia center where people search through a huge text and image data base of his animated and printed work.

One of the most popular features in the museum, the multi-media center, allows visitors to find information about their favorite characters, and partake in trivia quizzes. One of the most intriguing features of the museum is in the basement. In a room designed as a "robot factory," and filled with gauges and levers and pipes, children can practice creating their own animation, and animate their drawings with a special TV camera set up for that purpose. While doing so, a life-size "animatronic" style model of Tezuka occasionally turns from his desk at the head of the classroom, and greets them. The opening ceremony for the museum was attended not only by hordes of fans (one boy I met came a day early with a sleeping bag, planning to camp out in order to get a good spot in line), but the press, and luminaries from the manga world. Among those

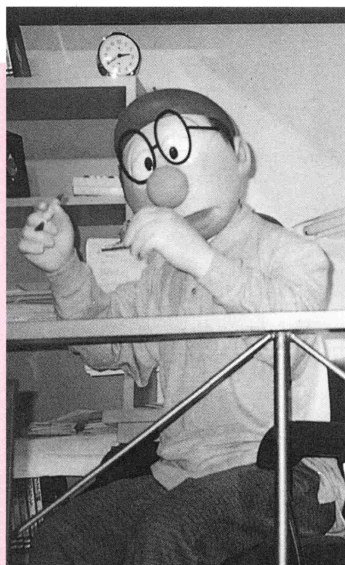
I spotted were Leiji Matsumoto, Riyoko Ikeda, Fujio Akatsuka, Takao Yaguchi, and the former combi, now-independent-and-rarely-seen-together-in-public Fujiko Fujio (Mssrs. Fujimoto and Abiko). Most of these artists entered the profession after being inspired by Tezuka; now they, too, are national celebrities.

The Tezuka family was also in attendance. Etsuko Tezuka, Dr. Tezuka's widow, is the honorary director of the museum. When I asked her what she hoped the museum would accomplish, she said, "Ideally it will not just be a museum that houses his work, but a place where people can touch, feel, and experience his work so it will be expanded and passed on to the future."

In October of 1994 I had the chance to go back to the museum when I accompanied a group of U.S. comics artists including Will Eisner, Wendy and Richard Pini, and Brian Stelfreeze and Christine Walsh on a special trip to Japan. Of the museum, Wendy Pini (creator of the popular *Elfquest* series and a long-time Tezuka fan) said, "I think Tezuka-sensei would have loved the museum. He would have especially loved the animated robot of himself at his drawing table. I think, also, that the word that really characterizes the Tezuka museum is "love"— for what he accomplished in his lifetime and for what he gave the children of Japan." Will Eisner, the dean of American comics and the creator of the now classic, *The Spirit*, commented that, "I came away feeling that I knew the man personally, that I had visited him or seen him."

The Osamu Tezuka Manga Museum is open daily between 9:30 A.M. and 5:00 P.M., except for Wednesdays. It is also closed at year end from December 21st to the 31st. Admission for adults is 500 yen, and 300 yen for children, so start saving your pennies. It's a long ways from the U.K., but only a few minutes walk from the JR and Hankyu rail stations in Takarazuka, and well worth the visit.

Museum photos by & © Frederik L.



From the museum brochure: characters created by Osamu Tezuka (L-R)
Ambassador Magma, W3,
Hi No Tori 2772,
Black Jack,
The Three-Eyed One,
Jungle Emperor,
Princess Knight,
Tetsuwan Atom
All © Tezuka Productions

**TEZUKA
CREATIONS**



The time - November 11-13 1994. The place - the Brunswick Hilton & Towers, East Brunswick, just forty minutes from New York.

The reason - ANIMEast, the first dedicated anime convention on the Eastern seaboard of the USA.

The reporters - Helen McCarthy, Steve Kyte & Peter Goll of ANIME UK
The verdict - terrific.

Chair Chet Jasinski and his co-chairs Steve Pearl and Martin King, ably assisted on operations by Beverley Headley Moriarty, put together a very enjoyable convention. This being the team's first solo effort there were a few operational glitches, but they didn't affect our enjoyment, or that of the huge number of participants we spoke to. The weekend was a feast of anime and manga. The Japanese guests - Monkey Punch, designer Koichi Ohata and vocalist Mio - were

tribute to the father of the modern anime and manga industry. I have to admit that I may be remembering through rose-coloured spectacles, but the ceremony was one of the best organised and best presented I have ever attended at any convention. The President of Tezuka Productions gave a dignified speech; the various presenters spoke simply and beautifully about what anime and manga meant to them; and ANIME UK won its first-ever international award as Best English Language Anime Magazine.

For me, to receive an award named for Tezuka-sensei, one of my per-

CON REPORT

ANIMEast 94

By Helen McCarthy

joined by a supporting host of international guests, including three of the greatest voices of the US anime dubbing industry, PETER FERNANDEZ (the voice of SPEED RACER), CORINNE ORR (his girlfriend TRIXIE) and BILLE LOU WATT (who voiced both KIMBA THE WHITE LION and ASTRO BOY). Sadly futurist SYD MEAD couldn't make the convention but there was more than enough to keep us happy and entertained. The anime programme, the talks and panels, the game shows, masquerade, art show and dealers' room were all of a high standard and the convention tv channels were great. Manga Entertainment Inc., US arm of the UK market leader, premiered its WINGS OF HONNEAMISE dub, and GENOCYBER IV and V received their world premiere. You could attend a mecha design class with Koichi Ohata, learn the skills of voice acting from the US guests, queue for a personal sketch from Monkey Punch, get yourself on Japanese TV (NTV sent a team to make a programme about the event!), eat a piece of Godzilla (in cake form) at the meet-the-guests party, schmooze with the staff of Japan's COMIC BOX magazine, make yourself seriously poor in the dealer's room and even, if all else failed, hang out in the bar.

For me, though, the highlight of the convention came on Sunday afternoon with the presentation ceremony for the Osamu Tezuka Awards. Tezuka-sensei's own company, TEZUKA PRODUCTIONS, had decided to make ANIMEast the official presenter of the Awards, a loving

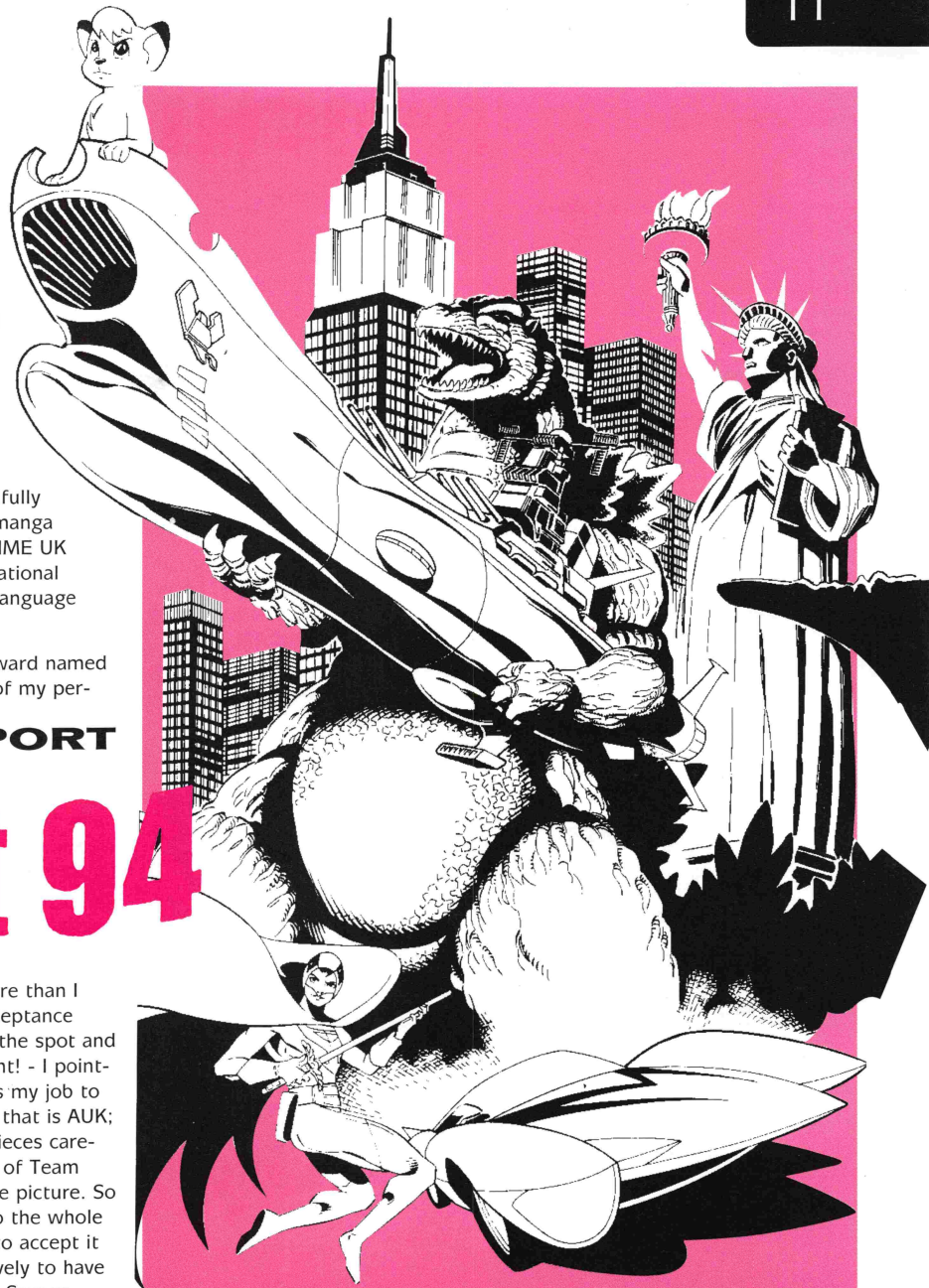
tribute to the father of the modern anime and manga industry. I have to admit that I may be remembering through rose-coloured spectacles, but the ceremony was one of the best organised and best presented I have ever attended at any convention. The President of Tezuka Productions gave a dignified speech; the various presenters spoke simply and beautifully about what anime and manga meant to them; and ANIME UK won its first-ever international award as Best English Language Anime Magazine.

sonal heroes, meant more than I could say; but in my acceptance speech - improvised on the spot and I hope not too incoherent! - I pointed out that as editor it's my job to put together the jigsaw that is AUK; without the individual pieces carefully crafted by the rest of Team AUK, I couldn't make the picture. So the award is a tribute to the whole team, and I was proud to accept it for them. It was also lovely to have it presented by Lorraine Savage, head of long-established US club ANIME HASSHIN and Editor of THE ROSE, whose work I'd admired for years and whom I met for the first time at the convention. Lorraine was there to receive as well as give, since THE ROSE was deservedly named Best Fanzine. The other award winners are listed below.

The ANIMEast experience will be repeated next year, and as soon as we have all the details we'll be letting you know when, where and how you can get there. The excitement and friendliness of American conventions has to be experienced; though they're much bigger than our UK events, the fans you meet will make you very welcome. Oh, and there's a version of Yaohan Plaza, with its own Pony Toy-Go-Round, a Japanese toyshop roughly equating to an outpost of Heaven, and a used manga shop to die for, just outside New York City. So how can you resist? Start planning now!

GUEST INTERVIEWS OVERLEAF

Artwork: Cooper
John Barrett



TEZUKA AWARD WINNERS 1994

INDUSTRY SECTION

Best Anime/Manga Publication

English: ANIME UK

AUK Press

Japanese: NEWTYPE

Kadokawa Publishing

Best Translated Manga

NAUSICAA

VIZ Communications

Best Original Language Manga

MAISON IKKOKU

Shogakukan/Big 5 Comics

Best Japanese Sound Track

BUBBLE GUM CRISIS

Columbia Records

Best Japanese Anime Release

THE RECORD OF LODOSS WAR

Kadokawa Films

Best Translated Anime Release

OH! MY GODDESS

AnimEigo

FAN SECTION

Best Anime Newsletter/fanzine

THE ROSE - Anime Hasshin

Editor Lorraine Savage

Best Fan Artist

ROBERT DeJESUS

Best Music Video

'WHAT'S ANIME?' - Phil Lipari

Best Anime Project

VIDEO GIRL AI MANGA TRANSLATIONS

Kaori Hasegawa/Alberto Mezzetto

Most Dedicated Fan

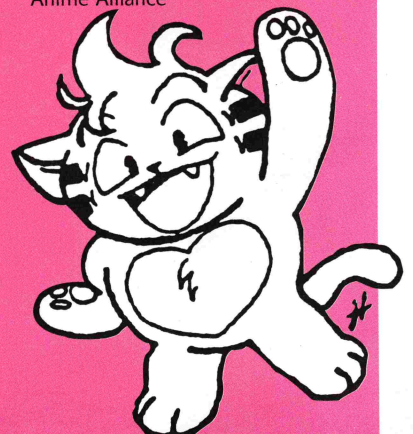
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Interview by **Helen McCarthy**,
Mark Gilson translating

AUK Mr. Ohata, you may not know you have many fans in UK who love your work and are looking forward to the release of GENOCYBER in 1995.

KO Thank you! I was very surprised and happy to hear about GENOCYBER's UK release.

For those fans who don't know very much about your life and work, may I ask, were you a fan of sf, anime and manga as a teenager, & what were your favourites?

Really, I was very influenced by the whole enormous influx of post WWII entertainment in Japan - I loved Kamen Rider, Godzilla, Ultraman, American sci fi movies, and horror movies. The influx of entertainment from all round the world to postwar Japan has been my biggest influence. I'm 32 years old now, so as a young person I saw so many great

KOICHI OHATA

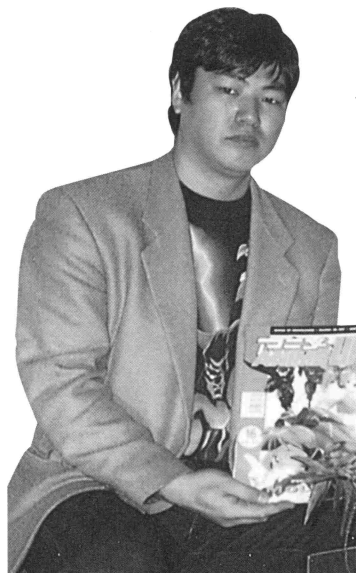
tv shows & movies that had a huge influence.

Did you always know you would work in the entertainment field?

I first realised what I wanted to do in high school, when I discovered the American magazine Heavy Metal & was influenced by the art of Moebius & Philippe Druillet. Then later on I saw ALIEN & the work of H. R. Giger; exposure to those convinced me! Heavy Metal was the catalyst that drew me in, STAR WARS and other sf movies helped bolster that. The whole spectrum of entertainment influenced me. I was especially moved the first time I saw the TV series MS GUNDAM.

You draw influences from many different areas - comics, art, films, Japan, the West. Do you have any particular favourite music?

As a teenager I loved the opening themes of my favourite tv shows. In my 20s I got into movie soundtracks; people like



Henry Mancini and Tangerine Dream, who are especially known for their work on soundtracks

Because your influences are so broad, I wonder is there a Western sf novelist whose work you especially admire, and might like to film?

As a teenager in highschool I read sci fi voraciously and liked many 60s and later writers, people like Philip Dick & others. Alfred Bester's book TIGER! TIGER! is such a very cinematic book, so visual in its writing, and it had a major impact on me. If I couldn't film it, I'd love to do a comic of it!

What a great project! Is there any other comic project you'd specially like to work on?

As a high school student I got to read (Howard Chaykin's) AMERICAN FLAGG, but it was cut off in the

middle - I'd love to finish it myself. *All your work is very timeconsuming - do you run out of time to express all your ideas?*

It's exactly that way - there's so much I want to do, but no time to do it!

If you had some free time, is there anything you'd specially like to work on - a 'dream project', as it were?

Well, I already mentioned TIGER! TIGER! If time were no object I would like to utilise Japanese animation skills and techniques, and American sf writers with their great ideas, to work in a joint capacity, as a team... but right now I'm happy to be busy and working all the time!

Could you tell us a little about your future plans?

In the near future, because of the successful US release of MD GEIST, I'll be doing chara designs for MD GEIST 2.

MD GEIST is also going to be released in Britain very soon.

I'm very glad. GEIST is such a popular chara with the fans that it's sort of my most precious character, & I'm very glad to work on the second part!

Because anime & manga are becoming so popular in the UK, many young kids are starting to draw their own manga and write to us asking how to improve their work. What advice would you give?

For both young & not so young, it's a kind of natural ability that you have - to improve, the idea is to just follow your ideas through & ganbatte! (keep trying!)

Thank you very much from all your British fans who are looking forward to seeing more of your work!

I enjoyed it, thank you very much.

KOICHI OHATA THE STORY SO FAR

- 1983 GALVION tv series, mecha designer
- 1985 NINJA ROBO TOBIKAGE tv series, mecha & monster design
- 1986 M.D. GEIST OVA, creator, director, mecha design
- 1987 DEVIL ROBOT OVA, mecha & monster design, storyboard
- 1988 CHAR'S COUNTERATTACK movie, design assistance
- BORGMAN tv series, mecha & monster design
- 1989 GUNBUSTER OVA, mecha design, CYBERNETIC GUARDIAN OVA, creator, director, mecha design
- 1990 FIVE-MAN tv series (live action), monster design
- 1991 UROTSUKIDOJI II OVA, storyboard, design assistance
- HAYATE, THE RED WARRIOR OVA, storyboard, monster design
- 1992 MACROSS II OVA, mecha design, BABIL II OVA, storyboard
- 1994 GENOCYBER I-III OVA, creator, director, mecha design
- YAMATO TAKERU tv series, mecha design

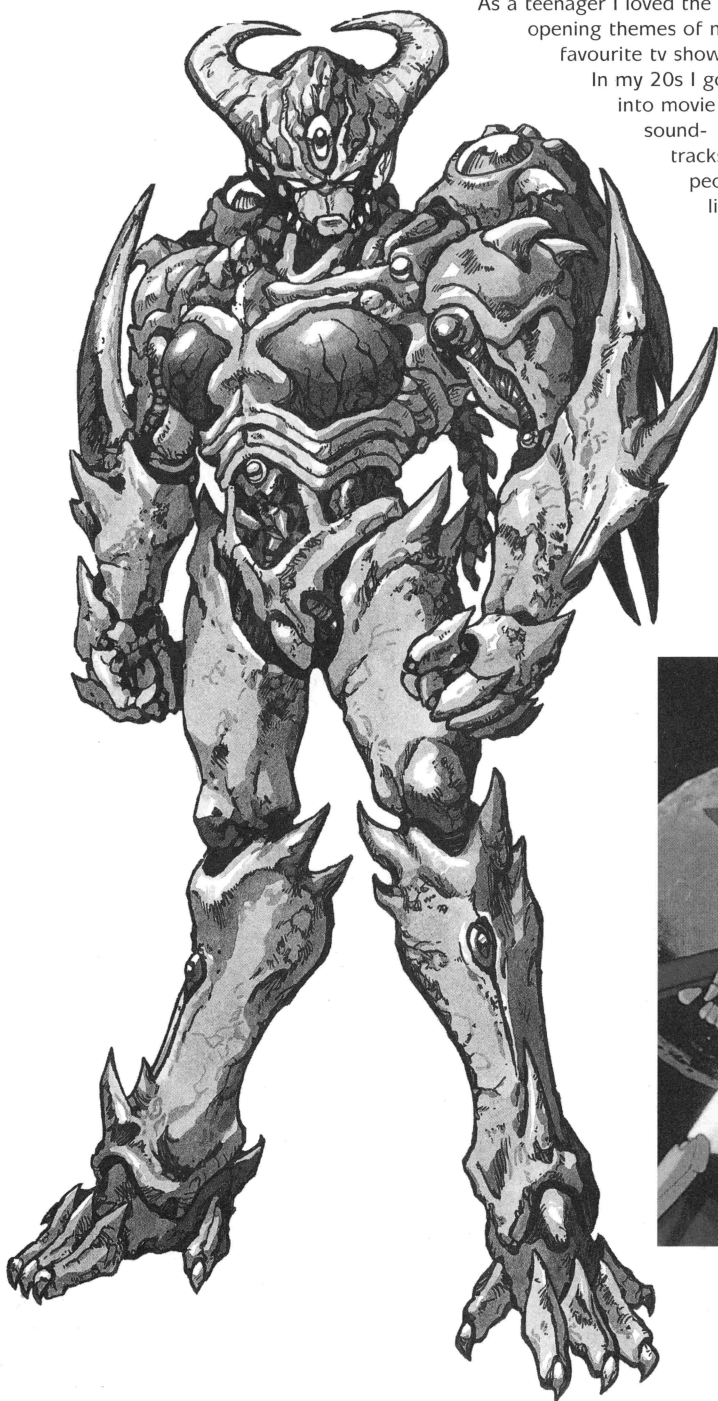


photo: At ANIMEast, Nov 1994
bottom row, l to r:
GENOCYBER, TOBIKAGE

MONKEY PUNCH

Interview by **Helen McCarthy**, translated by **Miyako Graham**. NB : this interview was conducted as part of a joint press session at which many more questions were asked by Doug Dlin of Antarctic Press. You can read his interview in MANGAZINE.

AUK In our last interview we talked about your background and influences. Tell me a bit more about that, please - what were your favourite Western cartoons?

MP When I was a little kid I used to love Popeye cartoons and I'd spend ages copying the characters and practising. In high school I liked BLONDIE cartoons and I love the work of Mort Drucker of MAD Magazine.

How is your manga of the THOUSAND AND ONE NIGHTS going?

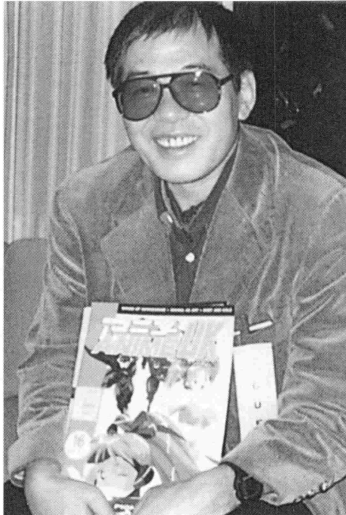
Oh yes, it's going quite well - I'm pushing ahead with the project. I should be drawing right now! My publisher was really reluctant to let me go to New York. He really chases me for deadlines. I was almost literally a prisoner so I ran away!

LUPIN III is making his first appearance in the UK in 1995. Many people have talked about the influence of 007 on Lupin, but what were the other influences on that work?

I love movies so I was very influenced by the whole movie medium, especiall Alfred Hitchcock. You may find some of the stories in the LUPIN III series are very much like Hitchcock!

Watching GOLD OF BABYLON and THE FUMA CONSPIRACY I can see a lot of influences or elements that you find in Indiana Jones movies.

Well, of course, I only write the stories and draw the comics, I'm not directly involved in making the animations; but I think maybe the directors were influenced by the



Indiana Jones films. Myself, I like them very much! I flew from Tokyo to this country just to see the first one when it came out, about 11 years ago. I couldn't stand waiting for it to come to Japan!

Which LUPIN anime comes closest to your manga, in your opinion?

In my opinion the very first tv series is the closest to the manga. Later on, maybe the directors incorporate more of their own ideas!

Lupin and Fujiko are always arguing and fighting and have an on-off relationship. Would they ever get married, do you think?

Well, Lupin is such an irresponsible character - he is not really concerned with marriage. Marriage means responsibility, settling down, starting a family. All those things would really tie him down and change him too much!

You've made a beautiful computer picture here of LUPIN III. How did

you do that?

Well, first I drew the figures separately and scanned them in to my AppleMac. Then I made the background by sampling sections of other things and repeating them at different angles. I even took my little monkey design and put that in! Then I drew the weapons and scanned them in, and just played around with the whole picture until all the elements were as I wanted them. The biggest pleasure for me in using computers is that you can put together all kinds of things you might not otherwise fit into one drawing, change sizes and rearrange. It's great! If I could, I would love to re-draw all my early work on the computer. Nowadays I don't much like looking at my early work. It really embarrasses me.

What do you think of the direction the anime and manga market is taking?

It's really kind of overflowing! A trend of the 1990s is that old characters from the 70s and 60s are coming back in rewritten, rearranged stories. Classics are very strong right now. A lot of publishers feel there are many classic manga in the past that the younger generation don't know about, and they're bringing these characters to the fore again. I think it's a good trend. As for the future, since we now have comicbooks and videos, it would be nice to see a third medium, like CD-ROM type formats - maybe that would work and be a good trend for the future. You can read, interact, update - like a virtual reality comicbook. There's a lot of research to do and I don't know if it will happen, but it could be very

good. Just writing and drawing is quite simple, but actually putting a story into interactive media is much harder!

Sensei, thank you very much.

During the interview, Sensei very kindly gave two lovely pictures, one a copy of his computer picture, to our editor, saying that this was a special present for her! He kindly said that the picture could be published in our magazine and MANGAZINE and we'll be printing it with Part 2 of our Lupin III feature next issue.

A SELECTION OF MONKEY PUNCH'S WORKS

LUPIN III
DONKEY MONKEY
LUCKY DONKEY
ISHHUKU ISSHOKU
GYAKU AESOP MONOGATARI
(Aesop's Opposite Fables)
GOLF SENYORU ICHIORU
(1001 Golf Tales)
SAVER KIDS
SCOOPERS
MONKEY PUNCH NO SEKU - ALICE
(Toho)



photo: At ANIMEast, November 1994
bottom row l to r: Selfportrait HARRIS

SAVER KIDS LUPIN III

強殖装甲

BIO BOOSTER ARMOR GUYVER

An Introduction to Yoshiki Takaya's Manga
by Patricia A. Munson-Siter

PART ONE

AUTHOR'S NOTE: In the US, the 12 episode, English-dubbed Guyver OAVs have sold fairly well; in the UK they've been a best-seller for Manga Video. As I write this, in the US, Viz has translated Volume 1 and 2 of the manga and is working on Volume 3. In the UK, Manga Heroes' February 1995 issue will feature several chapters of the translated manga. At the rate of translating two volumes of the manga a year, it'll be a long time before English readers catch up; in Japan Volume 11 is already out! The OAVs, while comparatively faithful to the original, have made changes to the storyline - plus they cover only the first four volumes.

In Part One we'll introduce you to the main characters in the manga; Part Two will synopsis the storyline to date.

Character Backgrounds - Major Characters

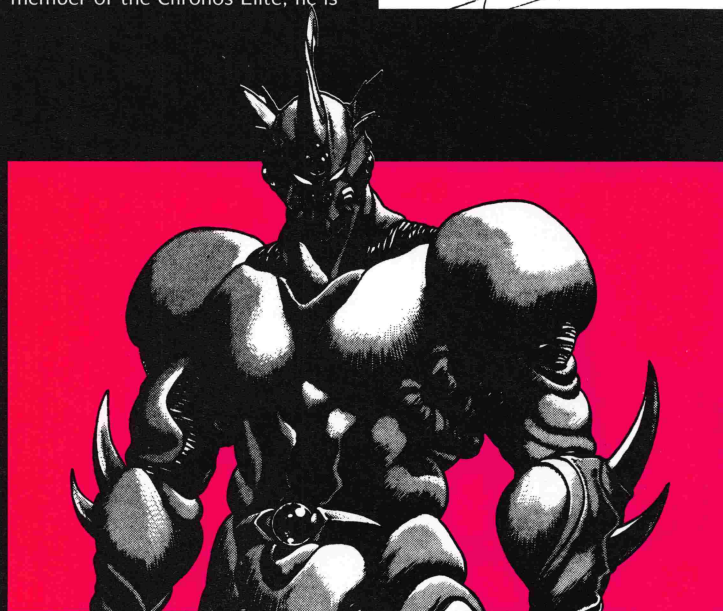
Sho Fukamachi - Guyver 1

Sho, 17 years old, is a student at a Tokyo-area high school. He has black hair and gray eyes, and is slenderly built. He is bright but not a genius. Young enough to be idealistic, he fights Chronos to protect friends and family. As the series continues he adds revenge to his motives, but it never drives him as it does Agito. He cares for Mizuki with the intensity of first love, and Tetsuro is his closest friend. He agonizes over how he'll ever rid himself of his bio-booster armor. Host to the first Unit activated, he is known as "Guyver 1".

Agito Makashima - Guyver 3

Agito's uncle secretly forced Agito's real father into bankruptcy, and the price for bailing his brother out was Agito. Agito's mother died, and his real father suicided soon following. Adopted as Genzo Makashima's heir, Agito was raised to be brilliant, ruthless and uncaring. Agito hates his adoptive father, and through him, Chronos. In the beginning Agito wants to destroy Genzo and Chronos and become ruler of the world. As the series progresses that final goal fades, and he mellows out - but still becomes fanatical at times. It takes a while for him to see Sho and his friends as people rather than pawns. Agito is of medium build and well muscled; he is a student at the same high school the others attend but looks older. Brilliant, he never allows sentiment to stand in his way, comes across as a cold, calculating bastard at times. His motives are mixed, and while not a villain he's not a 'pure-hearted hero' either. Once a candidate-member of the Chronos Elite, he is

viewed now as a traitor. He may have activated his Unit before Risker, but as he did not appear in Guyver armor until after Risker is Guyver 3.



(top right) Agito Makashima
(bottom) Guyver 1 / Sho Fukamachi / Guyver 3

Tetsuro Segawa

A large-framed, chubby student, Tetsuro is Sho's closest friend. While he often lets people think he is a slow, stupid fat kid, in reality is highly intelligent and can think quite rapidly. He is a rabid science fiction fan, which gives him the background knowledge to make accurate guesses about the Guyver armor, Zoanoids, and Chronos. He keeps his hair cut short and wears glasses.

Mizuki Segawa

Mizuki is the sort of demure, quiet girl and good housekeeper that Japanese men dream of as the ideal wife. She starts out with a crush on Agito Makashima, whose only interest in Mizuki is using her to manipulate Sho and Tetsuro. Eventually she realizes that Sho is her true love interest. She is short even for a Japanese girl, very slender, and keeps her hair in a page-boy cut that emphasizes her large eyes.

Natsuki

While in the first two books Natsuki is a throw-away character who is friends with Tetsuro and Mizuki, by the ninth volume she emerges as a strong, independent woman who helps hide our fleeing heroes.

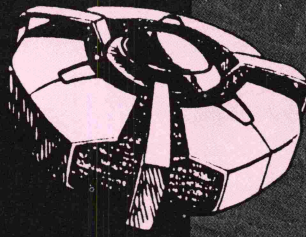
Zoanoids

The Chronos Corporation has discovered the technology to give humans the ability to transform into super human, monstrous soldiers. These 'normal' Zoanoids are cannon-fodder, constantly being destroyed. When killed, their bodies turn into dust, leaving no bodies - human or monster - to be used as proof of what's going on. Initially most Zoanoids are members of Chronos, but the Corporation is also experimenting with ways to transform humans into Zoanoids from a distance, without processing in their laboratory vats first. They come under Chronos mind-control techniques when transformed, giving the organization an unquestioningly obedient army. Once these experiments are successful, Chronos makes its bid to control the world.

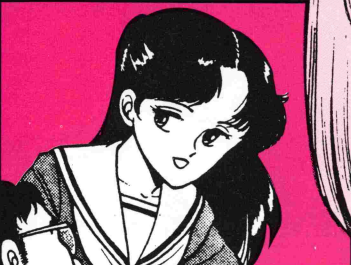
Dormant Guyver Unit

Guyver Unit(s)

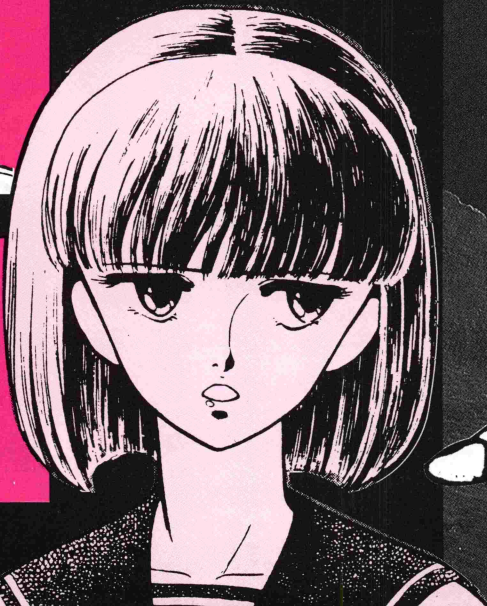
The Units are mysterious bio-organisms that bond with a host, giving that being strong armor and enhancing the host's own strength and speed. Discovered by Chronos in one of the Creator spaceships, a Zoanoid dies bringing them out of the craft at Relics' Point. The Units are living things, feeding off the host's bio energy as well as harnessing it to power weapon systems - the megasmasher, sonic swords, gravitonic generator orb, and other systems revealed as the manga continues. The control medal regulates the armor - prevents it from literally eating its host alive -and records the genetic structure of its host. If the host is injured or killed, it will regenerate that host from the smallest bits of bio-booster material. If it is destroyed, the Unit absorbs its host. The control medal has tentacles that reach into the host's brain, and allow the host to use the Guyver. There are telepathic organisms that attach to the host's back, allowing the host to call the armor as well as communicate with other Guyvers. When not worn, the armor is in a sub-dimension. It follows the host and is instantly available when needed. While powerful, there are a number of things that can damage or destroy a Guyver. The Enzyme-type Zoanoids were developed to produce an acid that dissolves the bio-booster armor. A Zoalord has enough power to destroy a Guyver, as do some of the Hyper Zoanoids. The Creators developed a weapon that Chronos calls a Unit Remover. It separates the control medal from host, killing the host and returning the Guyver to its inactive state. The Guyvers may have been designed as command crew element for Creator spaceships, as Sho uses his control medal to talk telepathically with one of the craft.



Tetsuro



Natsuki

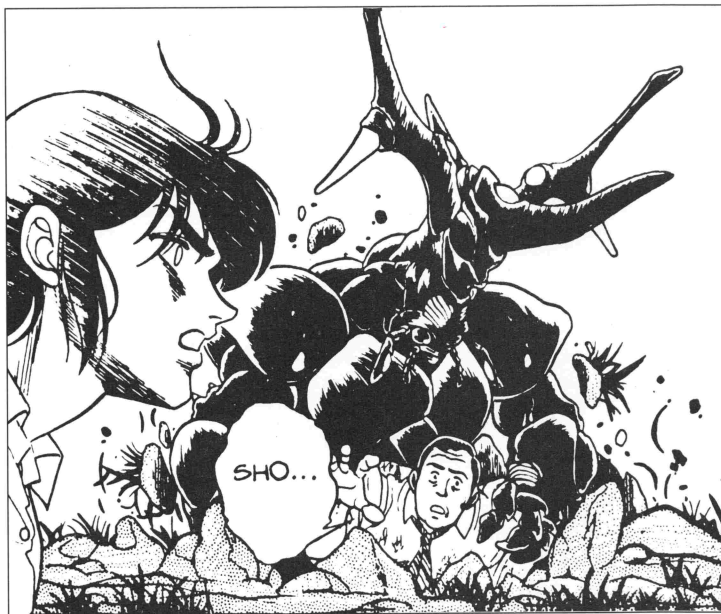




ZOANIDS

Front : Derzerb
Back l to r : Elegen, Zector,
Gaster and Thancurus

Below : Zector abducts Sho's father



Genzo Makashima

Director of Chronos' Japan Branch (operating under the cover name of Max Pharmaceuticals), he is in charge when they lose the Guyver Units. His failures to retrieve the Units results in Commander Gyou relieving him of duty, and turning him into the Enzyme Zoanoid prototype. He dies in battle with Guyver 1. A large, portly man, he believes in leading through fear rather than inspiring loyalty.

Oscar Risker-Guyver 2

A Chronos agent, Risker is to supervise the transfer of the inactive Guyver Units to Chronos HQ. He is annoyed to discover Makashima has lost them. When one unit, damaged, is recovered, he insists on taking a look at it, and involuntarily becomes its host. As the second known activated Unit, he is Guyver 2. A man vain of both looks and martial arts skills, he decides to retrieve the Unit Sho has bonded with. His control medal, damaged earlier, malfunctions during combat. The Guyver begins to absorb him and Sho kills Risker with a megasmasher blast. Risker is tall, with curly blond hair and blue eyes - your typical Aryan stereotype.

Creators

Thousands of eons ago the Creators discovered the primeval organic soup on the Earth, and began genetic experiments, developing the line that resulted in humans. They designed humans to draw on their own bio-energy to become super-strong fighting organisms. (It's inferred that the Zoanoids could have been made in any shape; Chronos just prefers the psychological effect of making them into monsters.) The Guyver Units seem to be an older technology, something the Creators brought with them rather than developed on Earth. The Creators abandoned their experiment before it was completed. Speculation is they were designing humans as bio-weapons to use in some war, and were forced to abandon their planetary laboratory before they could finish.

Commander Reichmann Gyou

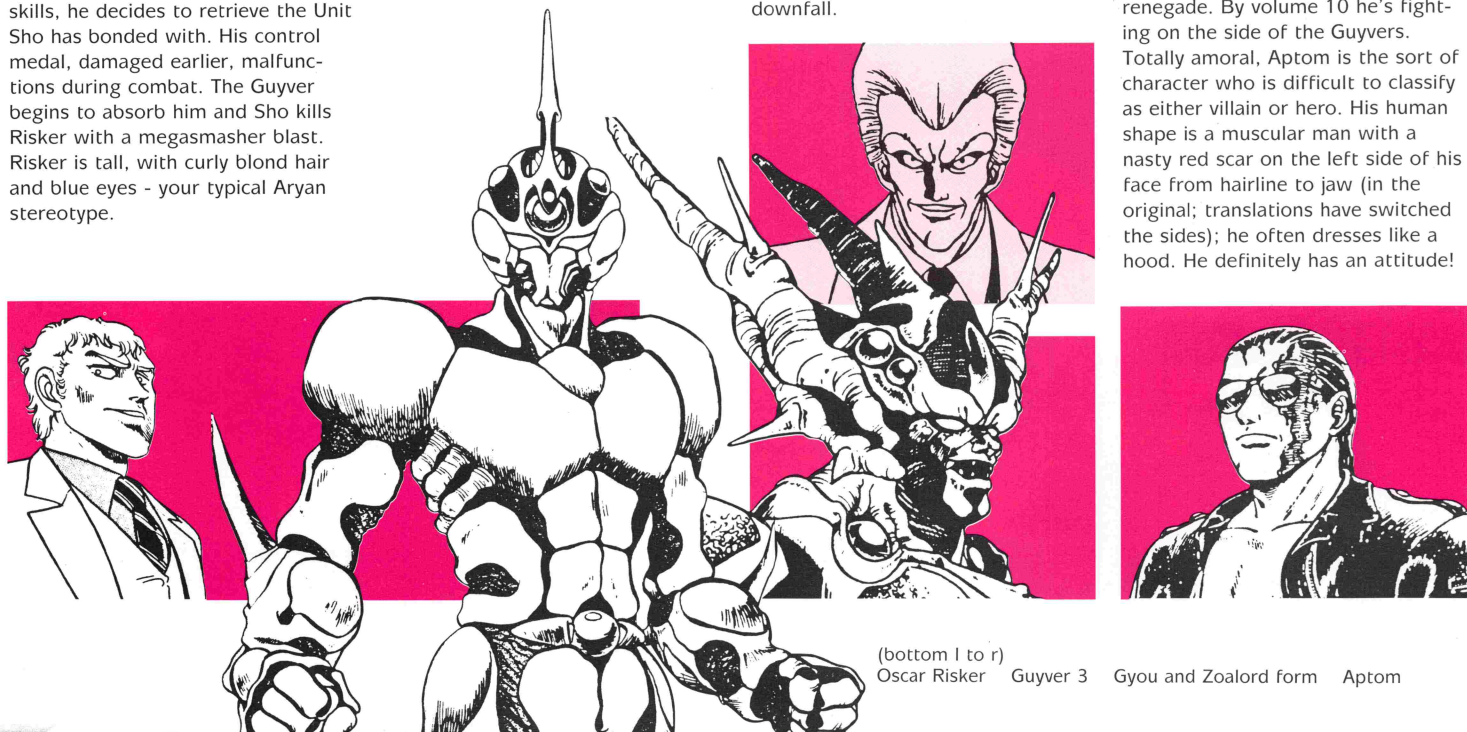
A tall, muscular but well-proportioned man, Gyou would stand out in a crowd even without his lemon-yellow hair and amber-gold eyes. He is something of an evil doppelganger of Clark Savage, Jr., AKA "Doc Savage" to pulp fans, An immensely commanding presence with a stunning intellect. It is he who designs the first Enzyme prototype. The Commander of Operations for Chronos, member of the Council of Twelve, he is responsible for creating their current plans for world domination. Gyou has been bio-engineered into a Zoalord, a new mutation powerful enough to destroy a Guyver and which has telepathic powers that let him control any Zoanoid. Even in human form he is super strong and can communicate and control Zoanoids. He is obsessed with destroying Agito, which proves his eventual downfall.

Fumio Fukamachi

A widower and Sho's dad, he is an easy-going, rather chubby, kind-hearted soul who has done his best to give Sho a good home. Dr. Valcus uses him as an involuntary guinea pig, turning him into the Enzyme 2 prototype. He is killed by Guyver 1 in the battle.

Aptom

Aptom is one of several special, shape-shifting Zoanoids developed by Chronos Japan at Relics' Point. Unable to reproduce the process of their development, Chronos has labeled these prototypes the Lost Numbers. Aptom discovers that he is nearly immortal, and can regenerate himself even if only small bits are left. He needs bio-energy to do so, bio-energy that comes from fellow Zoanoids. He is soon killing Zoanoids to survive, becoming a renegade. By volume 10 he's fighting on the side of the Guyvers. Totally amoral, Aptom is the sort of character who is difficult to classify as either villain or hero. His human shape is a muscular man with a nasty red scar on the left side of his face from a hairline to jaw (in the original; translations have switched the sides); he often dresses like a hood. He definitely has an attitude!



(bottom l to r)
Oscar Risker Guyver 3 Gyou and Zoalord form Aptom

Masaki Murakami

A bitter young man, Masaki was a free-lance journalist captured by Chronos and used as an experimental subject in the Zoalord development program at Relics' Point in Japan. A doctor in the project objected to orders to destroy the prototypes, and smuggled some of them out of Chronos. Masaki is the only remaining survivor. He joins with Sho to fight Chronos. He doesn't trust Agito at first because of his earlier connections with Chronos. His Zoalord form is more human than Gyou. He has all the power and abilities when in Zoalord form that Gyou has - but he is not as strong and experienced, so loses his battles with the older Zoalord the two times they fight. After Gyou mortally wounds him, Aruka Sulfur retrieves Masaki's body and has him regenerated, this time insuring mind controls are inserted. Zoalord Murakami is now an obedient, powerful Chronos general. Masaki is a tall, thin young man with shoulder-length hair that is much longer after he's regenerated. He normally wears sunglasses even at night; after Sulfur gets his claws into him the glasses conceal the fact he has cat-pupiled eyes.

Zector

Leader of the Hyper Zoanoid Team Five, the most powerful of the Hyper Zoanoids. His Zoanoid form is rather beetle-like, and in addition to strength, armor that can withstand a Guyver's megasmasher, and telephoto eyes has numerous bio-laser projectors all over his body. In human form, Zector is the second smallest of the five, but well-built; one has only to look to know he's their leader. He has short, dark hair and dark eyes.

Derzerb

Physically the strongest of the Hyper Zoanoids, he has very thick skin and the ability to breathe fire. A horn sticks up from his forehead to give him a rhino-like appearance. In human form he is a very large, black man with short white hair. Usually easy going, he is tallest as well as largest of the five.

Gaster

Gaster has somewhat pointy ears and shoulder-length brown hair in human form; he seems to have a dry sense of humor as well. As a Hyper-Zoanoid he seems top-heavy, with huge liquid reservoirs built into his shoulders. He combines the liquids into bio-missiles that he can fire at will, controlling their flight telepathically.

Thancrus

Thancrus has long, lank, dark hair and is very thin. Second tallest of the Hyper Zoanoids, his form is wispy-thin next to his fellows. His Zoanoid form is also slender, built for speed - his weapons are huge sonic swords with which he can cut almost anything.

Elegen

Elegen is a living electrical generator, like a huge electric eel. His form is insect-like, with several tentacles through which he can send thousands of volts of power. He can also fly. In human form he is a medium-sized man who would never be noticed in a crowd except for his baldness.

Dr. Valcus

One of Chronos' top scientists and a member of the Council of Twelve, he is responsible for designing and

creating many Zoanoids. He discovered how the Zoacrystals could be used as telepathic implants, and his own appears as an oval red gem in the middle of his forehead. He is old, and compensates for his baldness by letting what hair he has grow to his waist. He has no scruples, no scientific conscience.

Shizu Onuma

Grand-daughter of Yohei, she joins the resistance movement against Chronos. She is sweet on Agito, small and slender, with long black hair, aggressive; rather than scream and faint at the sight of a Zoanoid she'll pull out a shotgun and blast it.

Yohei Onuma

A retainer of Agito's, he took care of one of Makashima's hiding places. He is one of the only people Agito confides in. One can see from his spirit where Shizu got her determination.

Chronos Council of Twelve

The leaders of Chronos, all have telepathic implants, and highly developed control of their psychic abilities and bio-energy. They fly, teleport and generate energy blasts without the need to transform. Gyou, Sulfur, and Valcus are all members; after Gyou's death Sulfur makes the regenerated Zoalord Masaki Murakami the newest - as well as one of the most powerful - members of the Council.

Dr. Shiyu Odagiri

A scientist working at Relic's Point, he helped with the development of the Zoalord test bodies. He disagreed with the decision to kill off all the prototypes and tried to smuggle several of them out, con-

cealing the fact they'd escaped. He helps hide the Guyvers, Masaki, and the others after Zoalord Gyou nearly kills them. In charge of investigating the Creator spaceship beneath Relic's Point, he knows only the Guyvers can enter it successfully.

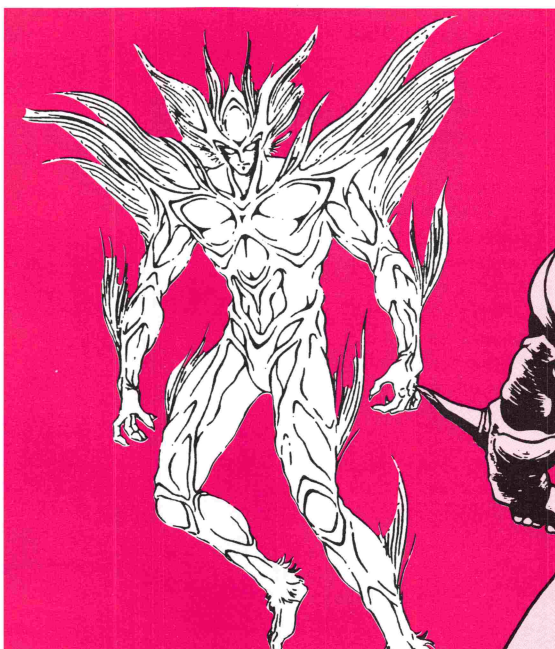
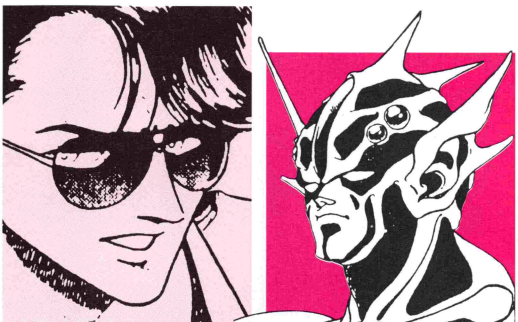
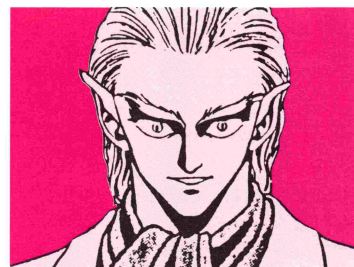
Creators' Spaceship

An organic-appearing craft, it seems the Creators 'grew' rather than built their spaceships. Entering it is like going into a living being rather than a mechanical device. It communicates with Sho through his control medal, and he is able to control it. While that ship is destroyed by the Council there are others buried throughout the world.

Aruka Sulfur

Aruka Sulfur appears as a young, blond man with pointy ears and cat-slitted eyes. He is a high-ranking member of the Council of Twelve. He challenges Gyou to a duel for control and after a long battle defeats the Zoalord. He is an extremely powerful psychic, his battle form appears alien - there is some speculation that he may not be human.

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(top right) Sulfur
(top left) Masaki Murakami Zoalord Murakami
(above) Dr. Valcus Shizu Onuma Sulfur's battle form

**MORE
NEXT
ISSUE!**

GAMES CAPSULE



was a huge hit when it was released on CD in Japan. All the other aspects of the games mechanics are well implemented. The battle system is excellent and the writers have even included Street Fighter type moves for one of the characters to lift this above the standard RPG fare. Buying items in a shop is an easy task, with a user friendly way of informing the player if the item being purchased increases your characters statistics. The options screen, apart from the usual game options, also allows you to change the text window background, and it's colour too, which is a nice touch.

One of the most amazing aspects of Final Fantasy 3 is the way in which the story unfolds. Depending on who you have in your party at certain times and places, you are treat

returners are asking Terra to join them, keep saying no to Banon's request until you get a Genji glove rather than a gauntlet for joining them. Much more useful at this stage in the game! The quickest route through the Serpent Trench is to take the left forks twice. If you are after treasure, take the right forks twice. Eventually, you will be in Figaro Castle heading for Kohlingen. If you have Sabin and Edgar in your party, sleep at the castle for a flash-back.

Make sure you only have three people in your party to get Shadow to join you when you meet him in Kohlingen. Make Shadow the leader of your party and stay at the inn for a few nights for an insight into his shadowy (Sorry) past. If you get a chance spend nights, with Shadow as leader, in various towns and more of his story will be revealed. It's also handy if you have Locke in your party at Kohlingen to find out more about him too! Look around the houses and speak to

When you eventually have control of Setzer's airship, pop to Narshe and go to the room with the locked chest. Chase the pickpocket to the top of the mountain and he will have a moogles hostage. When you can move, go to the moogles to get Mog on your party. If you do this, you can now get Mog to learn his water dance by travelling the Serpents Trench again. If you do not do this, the attack will be lost as the Serpent Trench is gone when the world shatters! When you emerge from the Trench, don't get on the boat. Instead, travel East until you find the old man's house and then take the route that Sabin took to get back to the Veldt. Although this may take a while, Mog's water dance is pretty good against most creatures!

At the banquet with Gestahl, the best answers for his questions are these:

Toast "To our hometowns"

Kefka "Leave him in jail"

Doma "That was inexcusable"

ファイナルファンタジ

FINAL FANTASY VI

FINAL FANTASY 3
SUPER NINTENDO SQUARESOFT
PAUL WATSON

gives us the lowdown.

Currently available on import, this latest segment of the Final Fantasy Series has to be the best Role Player released for the Super Nintendo yet! Featuring artwork and character designs by Yoshitaka Amano (Vampire Hunter D, Angel's Egg, Arslan) Final Fantasy is guaranteed to keep you glued to your TV for days on end so kiss your social life goodbye and prepare to lose yourself in a world of magic and mayhem.

From the gorgeous opening sequence to the last lines of the end credits, FF3 will keep you entranced with graphics and sound that most games manufacturers would kill for, all in a RPG! The attention to detail is tremendous, especially in the towns and villages where little machines clank away and cogs and fans turn lazily. The character graphics on the stats screens are excellent interpretations of Amano's artwork. The game also puts mode 7 and other effects to nice use. The airship scene is a particular good example of this. The music in FF3 is also of a high standard and I challenge anyone not to be impressed with the tune at the opera! Not surprisingly, the soundtrack to FF3

ed to various cut-scenes and flash-backs. You could play the game through a few times and still not see everything and at 60+ hours gameplay to complete, longevity is guaranteed. It wasn't until my second play-through that I found out that there was more to Shadow's character than meets the eye! I cannot recommend this game enough and, as all who know me will testify, it will consume your life while you play it! **96%**

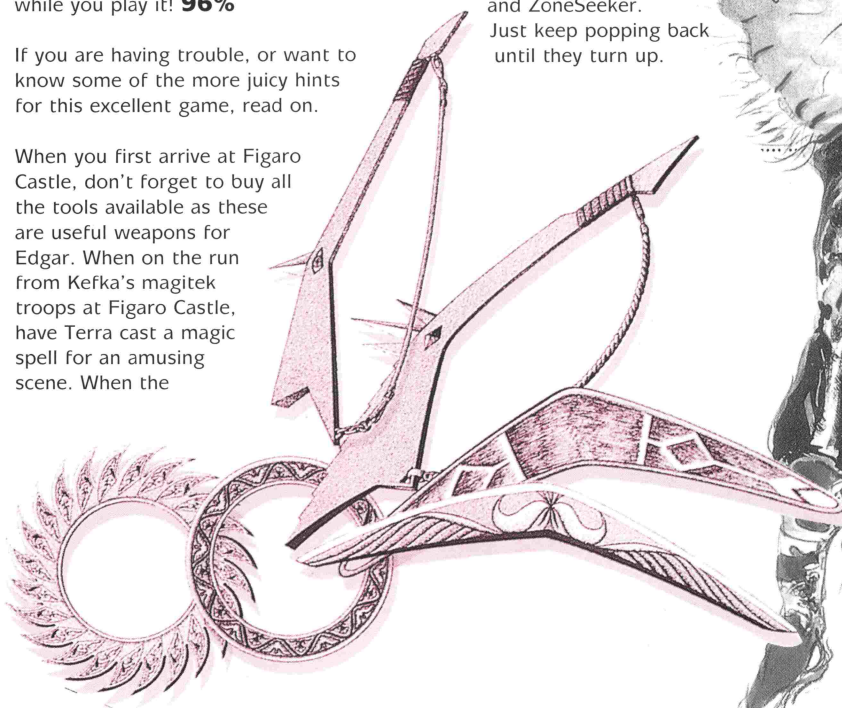
If you are having trouble, or want to know some of the more juicy hints for this excellent game, read on.

When you first arrive at Figaro Castle, don't forget to buy all the tools available as these are useful weapons for Edgar. When on the run from Kefka's magitek troops at Figaro Castle, have Terra cast a magic spell for an amusing scene. When the

people with him as your party **IM** leader.

I spent ages on the clock riddle at ZoZo so, if you don't want to know stop reading now! The clock should be set at 6:10:50 and will enable you to get the chainsaw tool for Edgar.

At the auction house in Jidoor you can buy the magicites Golem and ZoneSeeker. Just keep popping back until they turn up.



Celes "She's one of us"
Espers "Gone too far"
Don't repeat your questions and take a break when offered. When Gestahl asks a favour of you say yes. The point of all this is that you get various things depending on what is said at the banquet. The amount of troops spoken to and fought also contribute to this. A room will be unlocked if you do fairly well and the chest inside will contain a better object based on how well you do.

On the floating island, when you are racing with the clock to escape, you will eventually get the option to jump onto the airship. Don't do it. Instead choose wait and then choose wait again and, with five seconds to spare, Shadow will turn up. If you don't do this it's goodbye Shadow.

PART TWO: WORLD OF RUIN

After the world is changed from the effects of the floating island, the game puts you on a small island with only Celes in your control. Cid is unwell and asks for fish to help him get better. If you want Cid to survive, only feed him the fast moving fish from the sea, otherwise he will die. To be honest with you though, the scene after he dies has more impact than if you save him.

When you are at Darill's Tomb looking for the new airship, there are some tombstones with letters on them. On the tombstone that lets you inscribe on it type "ERauQs si DlroW eht" for a hint to find the Exp. Egg. If you saved Shadow at the floating island, he will be in the cave on the Veldt. If you didn't, Relm will be here.

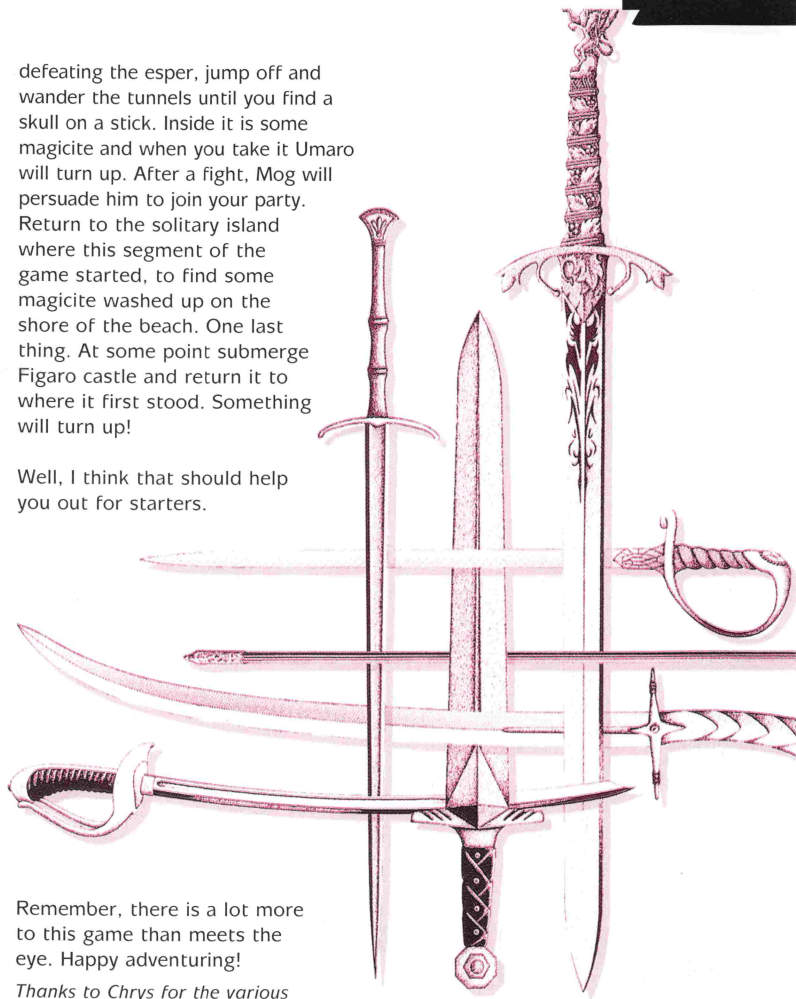
If more Exp. Eggs are required, bet the Tintinabar (if you have any) at the colosseum. Remember to save the game before you bet anything useful at the colosseum just in case you lose. Later on, after another disappearance, Shadow will also be here. Go to Jidoor and look at the paintings. Relm will turn up here.

When in the fanatics tower, there is a secret switch on the wall to the right of the first chest. This makes a door appear below and enables you to get the airhook which Edgar can make good use of.

To find Sabin's tutor Duncan, look for a clump of trees in a diamond shape to the North East of Narshe. Here Sabin will learn his best Blitz attack "Bum Rush" Another character, a sasquatch called Umarmo, can be found in Narshe. Make sure you have Mog with you and travel to where the frozen esper is. After

defeating the esper, jump off and wander the tunnels until you find a skull on a stick. Inside it is some magicite and when you take it Umarmo will turn up. After a fight, Mog will persuade him to join your party. Return to the solitary island where this segment of the game started, to find some magicite washed up on the shore of the beach. One last thing. At some point submerge Figaro castle and return it to where it first stood. Something will turn up!

Well, I think that should help you out for starters.



Remember, there is a lot more to this game than meets the eye. Happy adventuring!

Thanks to Chrys for the various brain-storm and help sessions!

FINAL FANTASY THE ANIMATION WIL OVERTON

gives us the highpoints.

With the release of FINAL FANTASY VI (released in the West as FFIII) the popularity of Squaresoft's premier RPG series has reached an all-time high in Japan. Whereas previously they had played second fiddle to rival Enix's DRAGON QUEST games which boasted character designs by Akira Toriyama, Square's use of their own 'famous' illustrator - Yoshitaka Amano - and the incredible leaps and bounds made in the use of graphics in the Nintendo system let them steal a march on Enix and sell literally millions of units in April of last year.

All this success could lead to only one thing - the inevitable FINAL FANTASY OVA, which was released in four parts - Hanoonoshio (Fire Chapter), Tatsunoshio (Dragon Chapter), Kazenoshio (Wind Chapter) and Hoshinoshio (Star Chapter) over the course of 1994. Supposedly set some 200 years after the end of the game FINAL FANTASY V (which has yet to see a Western release), the resemblance to any of the games is somewhat minimal. The main characters - Purittsu (standard anime hero youngster, a bit headstrong but brave) and Rinarii (cute, quiet and a dab hand with magic) both seem far younger than the average FF hero and heroine and are both drawn in a style more like a Miyazaki character

than anything else. The complex backgrounds seen in the computer version are also forsaken for a much cleaner and simpler style somewhat akin to that of French fantasy artist Moebius. It would seem that Squaresoft and scenario writer Satoru Akahori have made a conscious effort to like this animated version and its game counterpart in name only. In fact the only character to straddle the two appears to be the giant ostrich-like bird Chocobo, but even he's changed from his usual bright yellow feathered version to a rather plucked looking green.

FINAL FANTASY stories are renowned for their epic scope and grandeur (the whole world gets decimated in FF VI/III for example) but the anime seems to take a more light-hearted approach to the whole thing. In the first episode, Pirittsu and Rinarii are pursued by a Jamie Hewlett TANK GIRL lookalike with two rather obese henchwomen decked out in skimpy bat outfits, and when Rinarii seems to absorb a powerful crystal who should appear but a tiny floating monk with a rather bad attitude to Purittsu. Still, the action sequences are fast and well animated and the mix of fantasy, magic and technology make for enjoyable if untaxing viewing. With Squaresoft teaming up with Toriyama for their forthcoming epic CHRONO TRIGGER (released in Japan on March 11th) it will be interesting to see if another anime adaptation is in the works.



Welcome to SFXpress, our regular space devoted to the weird world of oriental live action special effects. Now that anime and manga have secured a foothold on western soil, we felt it was time that live action followed suit.

MANGA VIDEO have already dipped their toe into this water (with mixed results) and plan more to come. Hopefully some of the other video companies will come on board as well. So, if you see something you like, let them know. They may just go for it!

If you love the style, originality and flair of anime and manga (and if not why are you reading this magazine?), you're sure to find something to your taste in this Twilight Zone of oriental imagination. A dimension not only of sight and sound, but also giant radioactive lizards, colourful superheroes, haunting spectres and heroic turtles (no, not those ones!). A place of living statues, flying submarines and grasshoppers that not only walk, talk and fight like a man but also look cool on souped-up motorcycles. Here you'll believe a man can



fly (given a good trampoline) and face kaiju (monsters) of every size and shape - including those shaped like pencil-cases, faucets, umbrellas and pot-noodles!

It comes in all kinds of formats (TV series, feature films and video only releases), all sorts of genres (horror, sf, adventures, romance, mythology mix and match! Anything goes here!), and all grades of quality from the startlingly original to the dismally derivative. A kaleidoscope of bizarre and breathtaking

images waiting to be discovered. Granted the lack of breath may sometimes be a result of hysterical laughter; - here is both the sublime and the downright ridiculous! - but all done with buckets of imagination and enthusiasm ... if not always enough cash to fully realize it. That's one advantage of anime! Time travel with us as we dip into the decades : the 50s, a time of early TV superheroes, the invasion of the Mysterians and the birth of Godzilla; through the delirium of

the 60s, Ultraman, the atomic turtle Gamera and the original Ambassador Magma and Giant Robo. Hurtle into the 70s, awash with flares, neckscarves and various Kamen (masked) Riders and even Spiderman (yes, that one ... but not as you know him!). Explode into the pyrotechnics of the 80s and 90s with the colourful sentai (team or task force) series, cybercops, space sherriffs, the alien Zieram and Godzilla's return to his roots. Like Godzilla, many of these characters span the decades, evolving to suit the tastes of different generations. It's a huge field, even before you tackle the excesses of Hong Kong cinema! Too much for a little feature like this; but we'll do our best to pack in as much as we can. We hope you'll enjoy the results. Let's start the ball rolling with some familiar faces - many will say irritatingly so!

by Steve Kyte

GO, GO POWER RANGERS... HERE COME DINOSAUR TASK FORCE ZYURANGER

Helen McCarthy compares Mighty Morphin Power Rangers to the Japanese Original

Sentai shows have been popular in Japan since 1975, but it was only in 1992 that Saban Entertainment began their attempts to bring the Lycra-clad martial arts fighters for justice to the West. Saban had grasped what the producers of sentai shows in Japan know from years of experience; the show is the engine that drives the merchandise, and each episode is a 25-minute commercial. Power Rangers is serious cult fodder, the hottest kids' toy line around.

Most adults completely fail to see why, maybe because they've forgotten what it was that pushed the buttons for them when they were eight years old. POWER RANGERS has all the stuff kids love, and parents wish they didn't. The characters are complete stereotypes.



TOP OF PAGE : The American Rangers - (l to r) Billy, Trini, Tommy, Jason, Amy, Zack

ABOVE RIGHT : The Japanese Rangers brandish their weaponry - (l to r) Blue, Pink, Red, Yellow and Black Ranger

There are huge, powerful dream machines, more explosions per episode than in any kids' tv show since the good old days of Supermarionation, and a great deal of entertaining and completely bloodless violence. The good guys always win in the end, the bad guys gnash their teeth and live to fight another day. POWER RANGERS fans don't want to be educated, improved or informed, they want to see kids kick ass.

The special effects sequences come from the sentai show KYORYU SENTAI ZYURANGER, but the rest of the footage has been reshot in the West with a new 'more appealing' cast and rewritten stories. This has involved acrobatics never dreamed of by the show's original writers, including the transformation of the small, slim Japanese guy who plays the Yellow Ranger into an American-Asian girl, Trini, as well as the occasional inconsistency.

ZYURANGER is the sixteenth in the sentai roll of honour; there's been a Toei sentai show on the air ever since 1975, and they are also responsible for the even more long-running KAMEN (masked) RIDER series, which we'll cover in a later issue. Sentai shows follow a fixed formula; the team members - from three to six in number, usually including one or two girls - dress in broadly the same coloured costumes, with the leader in red and the girls in pink, yellow or similar pastels. There is generally a central theme to the team's design and organisation - mythological beasts, bikes and cars or, as in ZYURANGER, dinosaurs. However this connection can be nebulous - only two of the ZYURANGER beasts are actually dinosaurs, and the mastodon and sabretooth weren't even alive in the dinosaur age!

Here's the lowdown on the reborn, revamped and redubbed MIGHTY MORPHIN' POWER RANGERS - and their Japanese originals. This is an appropriate point to recognise and applaud the work of Doug Dlin and David Crowe in Antarctic Press's excellent publication SENTAII which supplied information and aid unavailable from other Western sources, and of Jonathan Clements, who boldly went where my very limited Japanese translation ability couldn't keep up.



The Green Ranger - aka DRAGONRANGER

MAIN CHARACTERS

THE RANGERS

JASON played by AUSTIN ST JOHN, is the Red Ranger and pilot of the Tyrannosaur. Team leader Jason is a karate expert and thought to be the team's best fighter; he's tough, determined and decisive. His weapon is the Power Sword, known as the DRAGON SWORD in the Japanese version. In ZYURANGER the Red Ranger, Tyrannoranger Gekki, is a prince of Japan's ancient Yamato Clan and the adopted heir of its King. His elder brother Burai is on the side of evil, but later joins the Zyu Rangers.

ZACH played by WALTER JONES is Jason's number two, Black Ranger, pilot of the Mastodon. He's an African-American and nuts about dancing, which translates into his fighting style, a blend of hip-hop and jujitsu. His Power Weapon is the Axe (called the MOTHBREAKER in the Japanese show) and his weakness - apart from a fear of spiders - is a girl called Angela. Mammothranger Goshi of ZYURANGER is a knight of the Shamma clan.

TRINI played by THUY TRANG is the Yellow Ranger and pilots the Sabretooth Tiger. She's very clever - just about the only person who can understand Billy! - and fast on her feet, and a fairly quiet, reserved person. She still treasures her collection of dolls, but her skill with her Power Weapon - two knives - is devastating. The Japanese Yellow Ranger is a young knight of the Daimu clan known as Tigerranger Bōi, who also fights with two knives, the SABREDAGGERS.

BILLY, played by DAVID YOST, is Triceratops pilot and Blue Ranger, and so bright he's virtually incomprehensible unless Trini interprets for him! His gadgets and ideas often help solve seemingly insoluble problems, and he's made some unusual modifications to his car, the Radbug (a VW Beetle - hence bug). The threepointed Power Lance is his weapon. Japan's Blue Ranger, Triceraranger Dan, also wields a lance, the TRICELANCE, and is a knight of the Etofu clan.

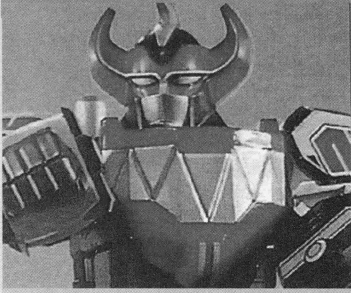
KIMBERLEY played by AMY JO JOHNSON is Pink Ranger - the only girl on the original Japanese team, and hence the only Ranger with a short skirt on her costume! - and pilot of the Pterodactyl. She's a complete 'Valley girl', obsessed with fashion and looking cool; but she still manages to be a mean shot with her Power Weapon, bow and arrows. Pteraranger Mei of ZYURANGER is a Rishia Clan princess and her weapon is known as the PTERA-ARROW.

TOMMY played by JASON FRANK joins the team as the sixth Power Ranger after first being a pawn of their evil opponents. He's Green Ranger and controls the Dragonzord, and like Jason is a gifted martial artist. He draws his power directly from Zordon, although originally his power came Rita. He can be forgetful and wilful - he NEVER wears his communicator and is constantly getting into trouble as a result. His Dragon Dagger is played like a flute and allows him to control Dragonzord. Later on he'll get it together with Kimberley ... The Japanese Green Ranger is BURAI and fights with the BEAST SWORD.

As well as their own individual Power Weapons, all the Rangers have Bladeblasters, guns that can turn into blades. When they 'morph' into their costumes using their belt buckles - DINOBUCKLERS is the Japanese name - their fighting skills are enhanced enormously. All the Power Rangers wear normal clothes when not on duty - well, they'd look a bit stupid hanging round the juice bar or gym in the garb normally worn by the ZYURANGER team! Because their Japanese counterparts are all highranking nobles cryogenically resurrected from Japanese pre-history, their clothes are a lot more outrageous, a blend of historical and science fiction influences.



Production design drawing of DRAGONCAESAR, known in POWER RANGERS as DRAGONZORD



THE MECHA

The undoubted stars of the show, the robot vehicles known as Zords or Dinozords (SHUGOJU - GUARDIAN BEASTS in Japanese) enable the Rangers to fight giant monsters. Each Ranger has a Zord corresponding to his or her dinosaur/creature, with corresponding special abilities.

TYRANNOSAURUS is Red Ranger's Zord and has really powerful breath which can blow up the ground in its path. It's one of only two Zords in the show played by men in suits rather than models.

MASTODON sprays freezing air from its trunk at the command of Black Ranger. It's known as Mammoth in the Japanese show.

TRICERATOPS beats a retreat as deadly as its attack - it has retractable horns that shoot out on chains and a tail cannon too! It's Blue Ranger's Zord.

SABRETOOTH gives Yellow Ranger a tail laser cannon too.

PTERODACTYL has wing cannon that fire lightning under Pink Ranger's command. It's known as Pteranodon in Japan.

Called DAIJUJIN (Great Beast God) in Japanese, **MEGAZORD** is the combination of these five vehicles, and has both a giant robot mode and a tank mode, the DINOTANKER of ZYURANGER. In robot mode it can call up the Power Sword when needed, and also has a beam weapon in the horns on its head.

DRAGONZORD Since Green Ranger was a late addition to the team, his Zord doesn't form part of Megazord. (Well, they could hardly wait till episode 23 to form the giant robot, could they?) However it makes another combination, using the Mastodon, Sabretooth and Triceratops to form the arms and legs of DRAGONZORD IN FIGHTING MODE. DRAGONZORD is DRAGON-CAESAR in ZYURANGER, and in FIGHTING MODE it's KORYUJIN - Steel Dragon God. In its own form it can be remotely controlled by Green Ranger's Dragon Dagger, shoots missiles from its fingers and has a drill on the end of its tail. In combination it punches holes right through Rita's monsters with its

huge drill-tipped staff. It can also combine with Megazord into an even deadlier form ...

MEGADRAGONZORD MODE is formed when Dragonzord attaches itself on top of Megazord and shoots out powerful energy blasts, some of which take the form of discs bearing the letter 'Z'. It's Japanese name is JUTEIDAIJUJIN - which translates as BEAST EMPEROR GREAT BEAST GOD.

TITANUS, a remote-controlled robot BRACHIOSAURUS, called KING BRACHION in ZYURANGER, has a tail that divides into huge cannons. It too has another form ...

ULTRAZORD is formed when sections of Titanus join with MegaDragonzord into a weapon that can flatten any monster and a good deal of the surrounding countryside with its massive firepower. Its Japanese name is KUKYOKUDAIJUJIN

THE BATTLE BIKES are much more important in the Japanese series, where they are called SIDE ZANRER, but only show up once in POWER RANGERS, in episode 33.

THE GOOD GUYS

ZORDON played by DAVID FIELDING is a sorcerer trapped in a time vortex who can still manage to help the Rangers; indeed, he's the one who gives them their powers so that they can protect Earth from Rita. In each episode he tells the Rangers which monsters they'll face and what havoc they can wreak. In ZYURANGER his role is taken by Barza, a wizard who for 170 million years has been guarding the secret base where DINOSAUR TASK FORCE ZYURANGER were held in suspended animation.

ALPHA 5 is the heir to the 7-ZARK-7 theory of robotic cuteness, i.e. the totally erroneous idea that a small mechanical knowall somehow adds something to the overall charm of the plot. He operates the Ranger Command Centre.

THE BAD GUYS

None of these have had to be recast and so they are all played by the original Japanese actors, with voices dubbed into English.

RITA REPULSA is the world's meanest escaped convict. Breaking out of prison after 10,000 years, she's determined to have some fun and create mayhem on Earth with the help of the unfortunate underlings whom she constantly abuses. Her fashion sense comes from reading old issues of FLASH GORDON - witness her Fifties conical bra and the impressively silly headgear which might explain why she gets

constant headaches. Her main weapon is a staff that enlarges monsters to terrifying proportions. In ZYURANGER she's Bandora, described as 'great Satan's devil woman', a wicked witch sealed away with her followers on planet Nemesis 170 million ago by the Gods after her attempt to seize control of Earth, and accidentally released by visiting astronauts. Luckily Barza becomes aware of her release and awakens the ZYURANGER team to deal with her; in the Western version Zordon summons the Power Rangers and gives them their special powers to fight her.

GOLDAR is a winged golden warrior with a dog-like head and ferocious fighting instincts. Leader of Rita's team of monsters and a dangerous fighter. Known as GRIFOZA in the Japanese series.

BABOO is a blue humanoid monkey with a nervous twitch. He carries a bat on his wrist and wears a monocle. His Japanese name is TOTTOPAT! He and Squatt sometimes help out Finster, and he can also make monsters and weapons such as the infamous 'punk potion' of episode 12, which transforms Valley Girl Kim and egghead Billy in an unexpected way ...

SQUATT is also blue with skin like a Guyver-ish exoskeleton and furry-edged pilot helmet which has a large spike growing out of it. He helps Baboo run errands for Rita and shares the brunt of her temper when her plans fail. He is known as BUKBAK in Japan.

FINSTER is the baddies' equivalent of Billy, and also wears glasses, but looks much sillier - a sort of malevolent version of the Seven Dwarves, with huge pointed ears curling back around a little cap, and a high, wrinkled forehead. He designs and engineers Rita's monsters, such as Bones, the Eye Guy and the Spit Flower. His Japanese name is PURIPURIKASHI!

SCORPINA is quiet but deadly, rather like Trini. She hatched from a rock, can morph into a scorpion-creature and has a nasty sting, able to handle even the Rangers' weapons and mecha. She seems to have some kind of romantic relationship with Goldar. Her Japanese name is RAMII SCORPION and she is just as deadly in the Japanese show.

THE PUTTY PATROLLERS are cannon-fodder with feet of clay, and indeed everything else of clay. This makes them remarkably flexible - they can have swords or maces instead of hands, for instance - and very easy to beat up. In the Japanese series they are known as GOLEM - an old folklore name from Hebrew mythology for a statue which can move and take action on its own.

THE INCIDENTALS

These comprise two deadheads known as **BULK & SKULL**, typical highschool idiots who think they can outdo the Rangers. They're wrong. Skull is crazy about Kimberley, which makes things even more embarrassing ... Like the teenage heroes, they are added in for the Western version of the show and don't appear in ZYURANGER.

And **EDDIE**, who runs the Angel Grove Gym and Juice Bar, where most of the series' action takes place.

At the end of the first series of POWER RANGERS, the threat of Rita Repulsa has been temporarily fought off and the Rangers are offered the chance to return to a normal life. They refuse because there may still be other villains to foil - and their huge success has ensured this. Saban have adapted more Japanese footage for new POWER RANGERS episodes, this time from FIVE STAR TASK FORCE DAIRANGER, the sentai show that followed ZYURANGER on Japanese TV.

And they have company on the box; Saban have also released a revamp of the series SUPER CYBORG METALDAR and DIMENSIONAL WARRIOR SPIEBAN, retitled V.R. TROOPERS. Meanwhile DIC are offering SUPER SAMURAI SYBER SQUAD, based on ELECTRIC SUPERMAN GRIDMAN from Tsuburaya Productions (who, incidentally, had already created their own dinosaur taskforce tv series KYORYU SENTAI KOSEIDON, back in 1978). There's a whole new world on the airwaves, and its heroes wear Lycra.

POWER RANGERS - MORPHIN' INTO SECOND SERIES

A number of changes occurred in the Rangers' lineup at the start of the second series on Sky, just as we went to press.

OUT: Jason, Zack, Trini and Rita Repulsa.

IN: Red Ranger ROCKY played by Steve Cardenas; no longer the team leader!

Black Ranger ADAM played by Johnny Yong Bosch; a much shyer, quieter character than Zack Yellow Ranger AISHA, played by Karan Ashley; a lively girl with a passion for fashion Evil LORD ZEDD - he's baaaaad....

CHANGING: TOMMY used to be the Green Ranger but now he's WHITE RANGER and team leader In a future issue, we'll tell you more about FIVE STAR TASK FORCE DAIRANGER, the Japanese series which has replaced ZYURANGER in the POWER RANGERS footage.



1

ゲキ



2

メイ



3

ゴウシ



4

ダン



5

ボーイ



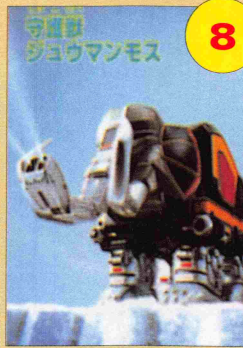
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守護獣
ティラノザウルス



7

守護獣
プテラノドン



8

守護獣
ゾウマンモス



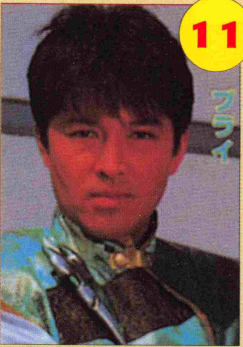
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守護獣
トリケラトプス



10

守護獣
サーベルタイガー



11

ブライ



12

守護獣
キングザウルス



13

大獣神



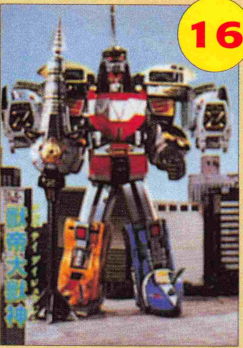
14

獣戦車
ダイノタンカー



15

剛龍神



16

獣戦車
大獣神



17

獣戦車
キングブラキオン



18

獣戦車
大獣神



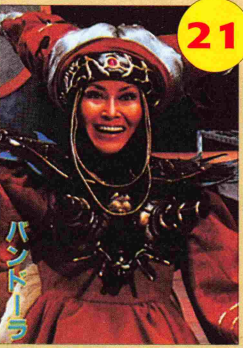
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サイドザウラー-3



20

守護獣
ゾウマンモス



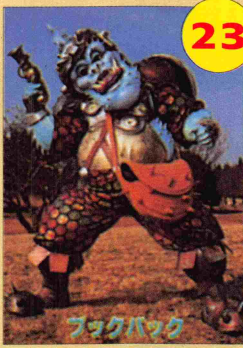
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バンデューラ



22

クリフゾーザ



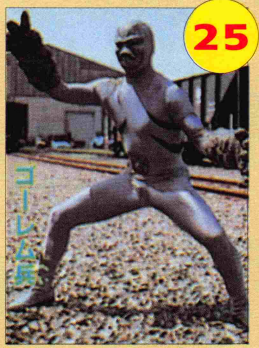
23

ブクバク



24

ラミィスコルピオン



25

ゴレム兵

KEY :

- 1.Gekki 2.Mei 3.Goshi 4.Dan 5.Boi 6. Tyrannosaurus 7.Pteranodon/Pterodactyl 8. Mammoth/Mastodon 9.Triceratops 10.Sabretooth 11.Burai 12.King Caesar/Dragonzord 13. Daijuijin/Megazord 14.Dinotanker 15. Koryujin/Dragonzord in Fighting Mode 16.Juteidaijuijin 17.King Brachion/Titanus 18.Kukyodaijuijin/Ultrazord 19.Side Zanrer (bike) 20.Barza/Zordon 21.Rita Repulsa 22.Grifoza/Goldar 23.Bukbak/Squatt 24.Ramii Scorpion/Scorpina 25.Golem/Putty Patroller



▶ The Weasels:
Jūrō, Raishin &
Kagari

▶ Also known as
RAIJU,
(Thunderbolt),
Tora can gener-
ate lightning
from his mane



▶ Ushio, under
the Spear's
influence, pro-
tects, Mayuko



FOREVER FRIENDS

It's got laughs, bundles, ghosts and people who shout a lot. Yes, it's USHIO AND TORA, the most explosive duo since LETHAL WEAPON, except Mel Gibson wasn't orange and Danny Glover didn't have prehensile hair.

With a twenty-six volume manga and eleven OAVs on video USHIO AND TORA is one of the more popular 'new wave' OAVs, along with TENCHI MUYO and BEAST WARRIORS. The TENCHI connection seems to involve more than mere animation style; the opening episodes of both anime are virtually identical, but they soon head off in different directions. In the case of USHIO AND TORA, the focus of the action is Ushio's love-hate relationship, not only with Tora, but also with his childhood sweetheart Asako. On the surface it's all about good old-fashioned devil-hunting once more, as Ushio loads up with the 2,000 year-old Spear of Beast, a Chinese artefact designed specifically for ghostbusting. But there's always more to anime than just that...

At the bottom line, USHIO AND TORA is a series of 'cop-buddy' stories. Here we have a couple of wise-cracking do-gooders, who start out hating each other and end up hating each other a bit less. But not much less. The theme songs talk of true friendship, but Ushio and Tora are always at each other's throats. Tora claims that the moment Ushio relaxes his guard, he'll rip his head off, but somehow that moment never seems to come. Are they really friends, or are they just 'acquaintances', forced to be nice to each other for their own mutual benefit? This is a perennial 'Japanese' question; with life one long series of obligations to the old and indul-

gences to the young, it begs the question, who are your friends? In Japan, where politeness is an institution, sometimes you can only tell your friends by waiting to see who insults you the most. Only someone who really trusts you would ever let down the barriers of politeness.

Come to think of it, it's all rather 'British'. Ushio and Tora can never admit their feelings for each other; it would be 'girly'. Instead they fight all the time, call each other names, and manufacture hideous insults. The same applies to Ushio's dad, who adores his son, but nevertheless spends his waking hours fighting with him. Meanwhile, Ushio and Asako are also at each other's throats, constantly denying their true feelings for each other. Hovering over all this are the spectres of several different families, gone but not forgotten, and this is the lesson that all the characters are busy trying to learn: once they can work out who they love, they ought to tell them, because you never know when the chance will be gone forever.

CHARACTERS

USHIO AOTSUKI

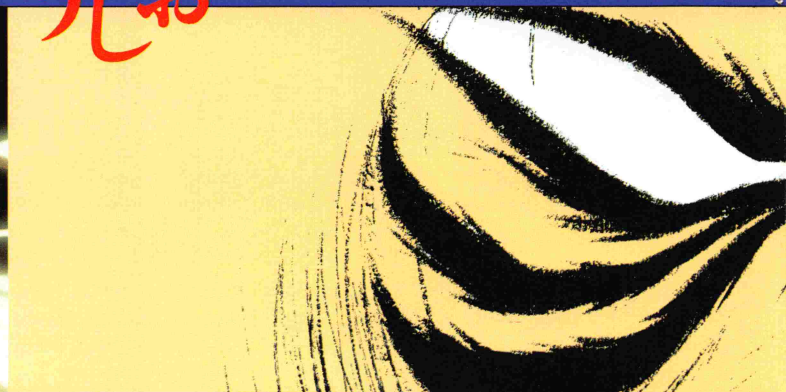
He's not a thug, he's an artiste, or so he claims. A combination of the presence of his father, the highkicking karate priest, and the absence of his mother, who, it is alleged, died some years ago, has made Ushio into a ratty little urchin. He argues with Tora, he argues with Asako, he fights with his dad; well, he fights with everyone, really.

"TORA"

He has many names, although a number of other demons appear to address him as Lord Long-Flyer (Nagatobimaru). Ushio insists on

USHIO

うしお



Hang on to your dumplings, JULIA SERTORI's been watching USHIO AND TORA

calling him Tora, which means 'Tiger'. The old-time associations of Tora's centuries-long lifespan have been achieved through clever casting; he is voiced by Chikao Otsuka, who also played super-samurai Goemon in the first LUPIN III series.

ASAKO NAKAMURA

Ushio's life-long acquaintance, Asako lives over at the cafe where she helps her parents keep shop. Ushio eats there for free, mainly because Asako's dad likes him very much and thinks he's a worthy son-in-law. Asako has made no printable comment on the subject. Asako 'loathes' Ushio, to the extent that she gets insanely jealous when she sees him with another woman. Karate training in her youth has meant this normally shows up on Ushio in the form of large bruises.

MAYUKO INOUE

Mayuko adores Ushio, but she keeps well back because she knows when Asako has staked a claim, even if Asako doesn't. Quiet and bookish, Mayuko is the spitting image, and possibly the reincarnation, of a sorceress from many decades earlier. This may explain why she is one of the few people who can actually see Tora, while everybody else thinks Ushio is just shadow-boxing.

DAD (SHIGURE) AOTSUKI

The descendant of a samurai-exorcist, Dad Aotsuki is a formidable martial artist and sorcerer, although this only becomes clear in the pages of the USHIO & TORA manga. Dad is absent for much of the duration of the OAV series, claiming to be on urgent business.

MAGICIAN HYO

His Japanese is so good that he even mispronounces his own name. 'Hyo' is really 'Piao' ('cutting-edge'),

a Chinese sorcerer dedicated to stamping out demons all over the world. He changed his name 15 years ago after his family was killed by a tigerish demon, and thinks that Tora must be the one. Of course, Ushio has neglected to tell him that Tora spent the last few centuries locked in a cellar. If Hyo sounds familiar, it's because Norio Wakamoto also lent his powerful voice to the part of Coach in GUN-BUSTER.

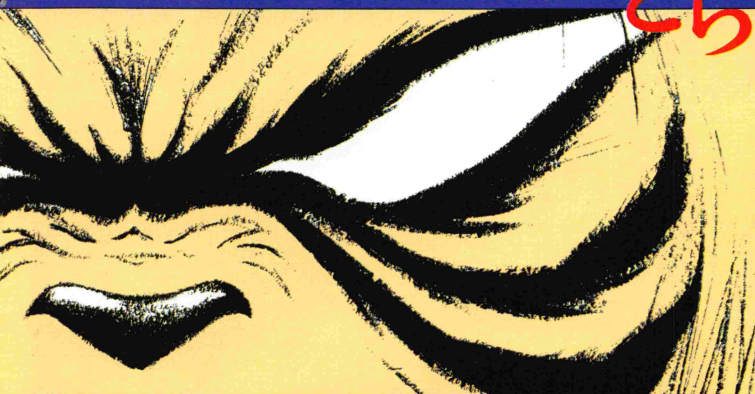


SPEAR OF BEAST

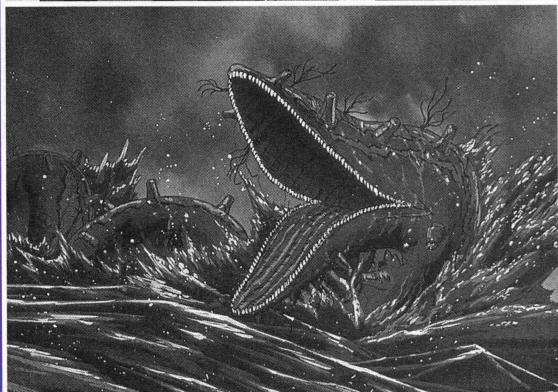
Constructed 2,000 years ago in China, the Spear powers itself by drawing on its wielder's own energy to transform him into a kind of pseudo-Beast. Thus, Ushio's eyes elongate, his muscles swell, and his hair gains phantom extensions (the ancient Chinese symbol of rebellion). The Spear is sentient, can move of its own accord, act as a warning device and bestow the power of flight upon its wielder. Once a foe has been defeated, Ushio returns to normal, noticeably with his phantom hair dissolving back into its normal schoolboy crew-cut. The Spear can be a difficult thing to conceal, and so Ushio carries it wrapped in a cloth.



& TORA



Left to right:
ASAKO,
MAYUKO, USHIO
& TORA



SCARY MONSTERS & SUPER CREEPS

(top to bottom)
Tsubura gets a
(ineffectual) kick
out of Asako
The worm Ayakashi
Sea Monk Umizato
The Gamin Heads

(right)
Stone Eater Ishikui

SUPERNATURAL FORCES

THE WEASELS

One distracts you, one cuts you, and the third applies salve to the wound. It sounds more like a job-creation scheme than a way of life, but the weasels have existed like this for centuries, until human expansion forced them to head north. Like many of the characters, they make a number of appearances in the manga, as opposed to a limited outing in the OAV.

TSUBURA

His very name means 'round' and Tsubura is obsessed by all things that spin. Trapped in a derelict waterwheel, he was released by a young Asako's insistence that it should be spun one last time. Now he is pursuing Asako across Japan, leaping from wheel to helicopter rotor to doorknob in his attempts to carry her away to a place where they can spin together forever.

AYAKASHI

This giant worm is made from the souls of all who died at sea; the implication is that pollution has made it impossible for them to ascend to the heavens. As well as Ayakashi itself, there are many smaller spirits who inhabit its belly, and do not take kindly to human interference. Ayakashi exists in between two planes; it may be just out to sea for Asako's home village, but it also exists in its own realm, a parallel world without human beings.

UMIZATO

'Sea Monk' or 'Blind Man of the Sea' is a kindly spirit who can dwell in any body of water. It is he who seeks out Tora and begs him to help with the problem of Ayakashi. Umizato has little time for Ushio, and is especially concerned about dealing with the bearer of the Spear of Beast, but when Tora is trapped in the belly of the whale, so to speak, he orders Umizato to bring Ushio to his aid.

ISHIKUI

'Stone Eater': a cross between a set of haunted samurai armour, a living statue and a giant centipede, Stone Eater traps its victims by slowly

petrifying them. It is invulnerable to normal weapons, including the Spear of Beast, although blades can penetrate its flesh if whetted with human saliva.

GAMIN-SAMA

'The Hungry Ones' are a family of five disembodied flying heads, including a senile grand-dad and two eternally-fighting brothers. The two episodes in which they feature are perhaps the most overtly bloody of the entire series. Trapped beneath a stone star by one of the last of the Japanese sorceresses, they have been freed from their prison thanks to the blunders of a construction crew (that old chestnut) and are bent on vengeance. Their old adversary is long dead, but Mayuko looks suspiciously like her...

LION-MAN

Not a problem for Ushio & Tora, the Lion-Man is Magician Hyo's last victim before his trip to Japan. Hyo is just about to let it live when he sees evidence that it has been eating children ...

EPISODE GUIDE

(Japanese titles in italics)

1. FIRST ENCOUNTER

(*How Ushio met Tora*)
Ushio doesn't believe any of his dad's stories about the founding of their temple. How could one of his ancestors have pinned a demon to a rock and then built over the site? Dad has one of his funny turns, and packs Ushio off to clean out the storehouse, where he finds a hidden basement. Sure enough, the demon is there, pinned to a rock with a spear. The demon begs to be freed, but its promise to eat Ushio does not endear it to its would-be rescuer. Ushio runs off, only to discover that in opening the basement he has freed all manner of evil spirits, and there is only one way to control them. He turns back towards the cellar ...

2. STONE EATER

(*Ishikui the Centipede Master*)
A kindly soul has donated a hoard of antiques to Ushio's school, including a stone statue, armour and many books. While the girls are helping to move the books, Ushio



sense something is wrong. he discovers that a monster, Stone Eater, is slowly petrifying the girls and intends to eat them. But has Ushio bitten off more than he can chew? This time, he'll need Tora's help ...

3. MAGICIAN HYO

(Myō the Talisman Master)

Hyo, a Chinese sorcerer, comes to Japan in search of Tora, believing him to be the demon that murdered his family. Annoyed with Tora's constant attempts to dissect him, Ushio tells the sorcerer that Tora is indeed the murderer, even though the scar on Hyo's head has the wrong number of claw-marks. Ushio is soon wracked with guilt, but Hyo has already found Tora ...

4. RUNNING WHEELS

(Spinning Wildly)

Tsubura is a demon imprisoned in a water wheel, awakened by Ushio and Asako. Now he wants to take Asako away, so that she can 'spin him to eternity'. Despite all of his arguments with Asako, Ushio cannot bear to see her go, and calls Tora to help him fight Tsubura ... (NB : This is the only OAV episode that is not directly related to the story of the manga.)

5 & 6. THE GAMIN HEADS/TORA GOES TO TOWN

(The Hungry Ones - Tora goes to the City)

A building project accidentally uncovers a five-pointed stone star, and despite the protestations of an old man, it is removed. This releases the Gamin Heads, a family of five evil spirits who have been imprisoned in the ground for eighty years. Meanwhile, Ushio and Tora have quarrelled (again), and Tora has gone off to the city in a huff. However, he discovers that eating 20th century girls is impossible; they're all protected by disgusting demon repellents called 'perfumes'. Luckily Tora runs into Mayuko, who is nice, wholesome and unsullied by any anti-demon devices. He's just about to take a chunk out of her when the Gamin Heads arrive. It's not Mayuko's lucky day, since the Gamin family think she is the reincarnation of the witch who imprisoned them. Tora takes the attempted theft of his intended lunch very

seriously, and the battle begins...

7 & 8. SEA MONSTER

(Ayakashi's Ocean)

New theme music, same mayhem, as the gang goes to the seaside. There, Asako befriends an orphan who reminds her of the young Ushio, while Tora runs into a ghostly Sea Monk, who remembers him as Nagatobimaru ('Lord Long-Flyer'). The Sea Monk needs help in fighting a great sea monster, born from the souls of all those who died at sea. Tora agrees to help, but finds himself trapped inside the monster's belly, along with Asako. Ushio arrives to save the day, but the monster's oily skin is immune to the Spear of Beast ...

9 & 10. CRAZY WIND

(Wind Madness)

Humans are being massacred in the north of Japan, as a weasel-spirit runs amok with his sickle-blade. Juro has had enough of running from the encroaching human civilisation, and is wreaking havoc wherever he can. His brother and sister decide they have no choice but to kill him, and for that they need to use the Spear of Beast ...

11. COMICAL DEFORME (CD) THEATRE

Mad spoof on the rest of the series, including Tora's love affair with a little kitten, a dust-slurping demon that can clean your house, Tora doing the hand-jive to a cheesy bossa nova, and for the finale, a Chaplinesque silent movie featuring all the characters in a mad fight over that perennial question : "Who ate my dumplings?"



KAZUHIRO FUJITA
Writer/artist

THE MANGA

26 volumes (to date)
Published by SHOKAGUKAN.
Originally serialised in SHONEN SUNDAY magazine. USHIO & TORA has not yet been translated into English but all the volumes are in print in Japanese and available from Japanese book-shops.

CAST & CREW

USHIO Nozomu Sasaki
TORA Chikao Otsuka
ASAKO Yuri Amano
MAYUKO Yumi Toma
USHIO'S DAD Takeshi Aono
MAGICIAN HYO Norio Wakamoto
THE WEASELS:
RAISHIN Sho Hayami
JURO Kazuki Yao
KAGAIR Hiromi Tsuru

ORIGINAL MANGA Kazuhiro Fujita
EXECUTIVE PRODUCER Reih Usami
PRODUCERS Masamichi Fujiwara
Isamu Asami
Tsunao Sato
DIRECTOR Kunihiko Yuyama
SCRIPTWRITER Kenji Terada
ART DIRECTOR Kachiyoshi
Kanamura
ENGLISH SCRIPT Jonathan Clements
SUBTITLES Sasha



The 1995 release in Britain of three LUPIN SANSEI (Lupin The Third) adventures, two from Western Connection and one (in the cinema as well as on video) from Manga Entertainment, mark the UK's first close encounter with a team whose action-packed antics in the comic caper line have been a hit in Japan since their first appearance almost 30 years ago.

But this cross-cultural story starts even earlier, at the turn of the century, and half a world away from Tokyo. An idea born in France is the jumping off point for a series of adventures in opera, theatre, manga, anime and live action, spanning the globe and proving that America isn't the only country, nor English the only language, capable of inspiring multimedia entertainment of truly international stature. This two-part article will give you the lowdown on the many worlds of LUPIN III.

LUPIN THE FIRST

Lupin II comes of a line of thieves stretching back three generations to the literary creation of a French novelist, Maurice Leblanc. Arsene Lupin, 'gentilhomme-voleur' (gentleman-

thief), made his first appearance ninety years ago, on July 15th 1905, in a Parisian magazine entitled JE SAIS TOUT (I know everything). The leading character in THE ARREST OF ARSENE LUPIN was dashing, debonair, elegant, intelligent, and, of course, a renowned lover. Leblanc, born in Rouen in 1864, was already a writer of some repute, but Lupin was to be his most enduring creation. In the course of a writing career which lasted until two years before his death in 1941, Leblanc produced over fifty LUPIN tales, from short stories to fullscale novels, as well as letting his character sample other media - to give just a few examples, a theatrical work in 1908, a comedy in 1911, a play for radio in 1936.

There were also translated editions of the Lupin tales, and in Japan these were especially popular - so much so that Japan is the only country in the world where all the Leblanc Lupin stories are still in print. In Britain, however, the character was the centre of a controversy involving our own Great Detective, Sherlock Holmes, and his creator Sir Arthur Conan Doyle. Intending to pay homage to

Holmes, Leblanc wrote him into a Lupin story, but neglected to obtain permission from his creator. There was a very nasty scandal; the result was a complete about-face from Leblanc, whose subsequent book, ARSENE LUPIN VS SHERLOCK HOLMES pours ridicule on Holmes and Watson. The copyright question was to raise its head again in the 1980s and 90s, proving that lawyers have long memories. Apparently the Leblanc estate was completely unaware that the gentleman-thief had inspired a Japanese highschool student, Kazuhiko Katoh, and that they formed the cornerstone of his hugely successful manga career as writer and artist Monkey Punch, until the films inspired by his LUPIN III manga were translated into English and shown in Australia in the early 80s. Perhaps still smarting from their last experience of breach of copyright, the estate's lawyers went into battle to defend their rights in the name ARSENE LUPIN. They won some and lost some; the courts ruled that, since by that time LUPIN III had been published and screened in Japan for more than a decade, the Leblanc estate had no claim to

Lupin 3rd the

THE SECRET FILES



the name 'Arsene Lupin' in Japan. Outside Japan, however, it was another story, and ever since then Western companies have gone through all kinds of contortions to avoid calling the character by any name that might land them in trouble with the law. Tokyo Movie Shinsha packaged the TV series for sale in the West under the title CLIFF HANGER; and their English sales material for CAGLIOSTRO CASTLE & SECRET OF MAMO calls Lupin "Wolf". Streamline Pictures call it TALES OF THE WOLF, pointing out that 'Lupin' can be derived from both the Latin and the French word for wolf; and AnimEigo have entitled their releases RUPAN III a legitimate reading of the Japanese characters for his name. The dispute also caused problems for a proposed series about the descendants of the descendant of our master thief - more of that later.

MONKEY PUNCH & THE LUPIN III MANGA

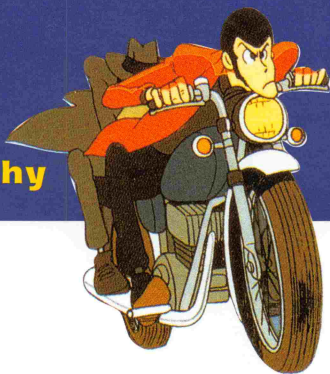
Kazuhiko Kato was born on 26 May 1937 in Hokkaido. His now renowned pen name wasn't actually chosen by him. It was suggested by the

 continued on page 44



ルパン三世

by
Helen
McCarthy



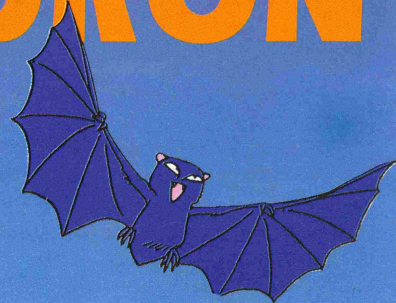
opp. page: THE FUMA CONSPIRACY, Fujiko art by Steve Kyte
above: The new Nintendo game
above left: Lupin on scooter from SECRET OF MAMO
far left: Jigen & heavy from SECRET OF MAMO
left: from CAGLIOSTRO CASTLE



AOZORA SHOJOTAI

BLUE SKY GIRL SQUADRON

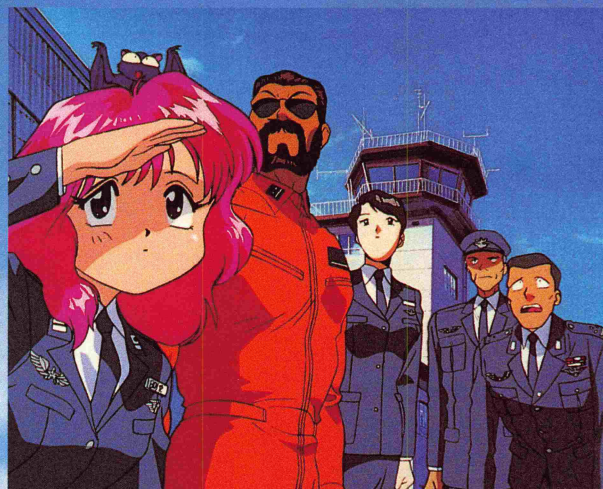
This new anime is already causing a stir, even though very little information is available as we go to press! But here's a special report from SAKURA STUDIO by the incredibly heroic PETER EVANS and the utterly intrepid HITOSHI DOI ...



JAPAN AIR SELF DEFENCE FORCE
801TTS
TACTICAL TRAINING SQUADRON

BRIEFING - THE STORY BEGINS AOZORA SHOJOTAI is the story of Takuya Isurugi, a service technician assigned to the 801 TTS (Tactical Training Squadron). On his first day at 801 TTS he was introduced, somewhat belatedly, to the other members of the squadron - all women. The 801 TTS was a women's aerobatics team and Takuya was really excited at the prospect of joining them...

When he arrived on base, Sakura Saginomiya picked him up in her jeep and drove him part of the way to the 801 TTS building - but she then had to rush her dog to the vet, so he was left to walk the rest of the way! As he wandered over to a rundown building, which he couldn't believe was the 801 TTS headquarters, he was attacked by a vampire bat. Fleeing the creature, he ran through a door and into Arisa Mitaka, who was in the shower. He ran from this accidental encounter, and the bat, into another room - where Miyuki Haneda was getting dressed. Both girls pounced on him.



Takuya soon learned that the TTS was really just the end of the line for all the bad apples in the service. Miyuki got there by hitting a superior officer in her previous squadron. Arisa was always getting into fights. Sakura was a gambler. The fourth squad member, Yoko Shimorenjaku, was an incredibly bad pilot.

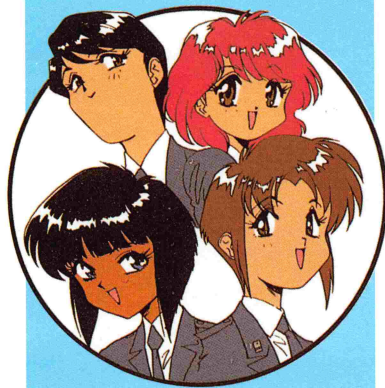
So what was wrong with Takuya Isurugi? He was ... an *otaku!*

Actually, he was a very kind person, but this only got him into more trouble between Miyuki and Arisa. Both decided they liked him, but

Miyuki was very strongwilled and Arisa was putting on a tough act ... The anime, and some of the radio drama episodes, have stories that investigate this triangular relationship further.

THE CREATOR

Interestingly enough, Aozora Sho-jotai is written by Shimizu Toshimizu (based on his own manga). His other credits include *Eagle Diver* (more aeroplanes) *Rei-Rei* (sex) and *Utahime* (more sex). Luckily this title seems to be lacking in the sex, though there are a few *ecchi*² shots for the viewers.



PRINCIPAL CAST

Shinichiro Miki Takuya Isurugi
Aya Hisakawa Miyuki Haneda
Ai Orikasa Arisa Mitaka
Kikuko Inoue Sakura Saginomiya
Yukana Nogami Yoko Shimorenjaku

AOZARA SHOJOTAI COMPLETION EVENT

September 11 1994, Kudan Kaikan in Kudanshita. This is one of the regular venues for anime events, a large auditorium that seats just over 1100 people on three decks. By 9 a.m. there were already 200 people waiting in line, to make sure of getting the best seats. The event was packed, probably because there were several famous seiyuu from the cast as guests, and only half the people who wanted tickets managed to get in. The first episode 'Aozara Shojotai Defcon-1' was shown and there was a fashion show, a slide show, a live radio drama, songs by Kikuko Inoue, Aya Hisakawa and Ai Orikasa, a live promo appearance of the 'Pretty Four', the pro wrestling team from the tv anime METAL FIGHTER MIKU which also stars Orikasa-san and Miki-san, a game and presents for the audience.

The MC held a short question and answer session for the guests, translated here by Hitoshi Doi

MC Isurugi seems to be well liked by the girls?

Shinichiro Miki : Isurugi is very kind to women and he gets into lots of trouble because of it! Maybe he isn't very smart ...

Kikuko Inoue : Yukana Nogami made her clothes herself. She's very smart, even if she looks like this. (Everyone was surprised. Nogami-san, who was wearing a VERY cute shoulderless blue dress, said 'What? What?!'. Some teasing was obviously going on.)

Ai Orikasa : I'll explain. The role that she plays is a girl with a VERY low IQ.

Kikuko Inoue : She does it very naturally too! Sometimes, she makes cakes and desserts and brings them to us.

MC : It seems like (Nogami-san's chara) Yoko Shimorenjaku is becoming more childish in each episode.

Yukana Nogami : That's probably my fault.

Kikuko Inoue : But they always tell her to lower her IQ!

Yukana Nogami : Yes, when I do the lines in a normal voice, the director tells me to "lower the IQ".

Kikuko Inoue : Then Yukana-chan says 'yes!' and goes into low-IQ mode.

THANKS ARE DUE to Victor Entertainment for kindly letting me snip their film to bits to get all the cute pictures. Also to Hitoshi Doi for NOT demanding that I take 100 pictures of Kikuko Inoue. (His favourite, if you hadn't guessed.)

MC : So Yukana Nogami is a VERY smart person!

Kikuko Inoue : Maybe that's true...

MC : Actually the character of Shimorenjaku is older than Mitaka and Haneda. I was surprised.

Yukana Nogami : Yes.

Ai Orikasa : I will have to change my acting from now on! (She and Hisakawa-san were surprised too!)

MC : What's the difference between the radio dramas and OAVs?

Shinichiro Miki : It's basically the same, but we have to make the voices match the pictures in the OAVs.

Ai Orikasa : Both are very interesting. With the OAVs, you can actually see things; with the radio dramas, you have to imagine them.

MC : Are there any parts to watch for in the OAVs?

Shinichiro Miki : The OAV has beautiful pictures and nice animation.

MC : But with current anime, it's all that way ...

Shinichiro Miki : Well.. this is something you can enjoy that is different from the radio drama.

When it was time to show the OAV, the MC asked the guests to say the 'keyword' - which some of them had forgotten! However he quickly reminded them and they all said "FILM START!" and left the stage for AOZORA SHOJOTAI DEFCON 1. As you can see from the anime pictures, most of which come from this episode, it's well worth seeing.

FASHION SHOW AND SLIDE SHOW

All the actors came onstage in turn wearing their 801 TTS flight suits, black jackets and black caps. The jackets and caps can be bought at ANIMATE shops for 10,000 yen (about £65) and 3,000 yen (about £20). The jackets are a little small for gaijin ...

Afterwards the guests moved to the side of the stage and showed slides taken when they visited the real airforce base at Hamamatsu with manga creator Shimizu Toshimizu. Shinichiro Miki acted as narrator and the actresses added their comments.

There were pictures of the three girls in flight suits, in G-suits, listening to lectures about planes, eating curry rice and more. At one slide showing a Japan Self Defence Force officer putting the name badge on each actress's flight jacket, Aya Hisakawa said that he was a little *ecchi* - he put the badges on, pressed them around, peeled them off, did them again ... Kikuko Inoue commented that the cost of the F15 fighter jets, around 9 billion yen each, was an inconceivable sum!

And at a picture of three of the girls in flight suits saluting, she said that it looked like a lineup for 'omiai' (a Japanese arranged marriage) and added "Please pick the one you like!"³

LIVE RADIO DRAMA

This was based on episode 24 of the radio drama series featured in Kouichi Yamadera's popular radio show; the actors lined up with scripts in front of the microphone and read their lines. (Older fans may remember the Goon Show...) The story takes place on a rainy day. The bored members of 801 TTS were trying to think of something to do. Sakura suggested drinking 'russian tea' - six cups of tea, one of them with poison in it ... The others declined, despite her assurance that the poison wasn't strong enough to really kill them.

Eventually they decided to play cards; Sakura wanted to play for money, but everyone was against that. Yoko insisted on a simple game. Arisa accused Sakura of using a marked deck, but Sakura said her marked deck was in her other pocket ...

They played *janken*⁴ to decide who would go first, and Yoko won. As she dithered over which card to take, Arisa lost patience and Sakura said that they should sing ...which led to the next part of the event, where Kikuko Inoue sang the *enka*⁵ song 'Hisame' as her character, Sakura Saginomiya - who loves gambling and singing enka in the story. Later Ai Orikasa and Aya Hisakawa sang the ED (ending) song 'Taiyou ga Atatameta Kimochi' (The Sun Warms My Heart).

PRESENTS FOR THE AUDIENCE

Every ticket had a seat number and the name of one of the voice actors on it, and now we found out why. Games are a feature of almost all live anime events, and at this one, the seiyuu played a card game, DOG FIGHT SURVIVAL GAME. Kikuko Inoue won, and everyone with her name on their ticket got a poster present. Then she, Miki-san and Nogami-san stayed onstage to draw 10 numbers from a box. The people with those numbers each got an AOZORA SHOJOTAI cell!

Then the voice actors said goodbye to the fans (Yukana Nogami said her goodbyes in a very cute, slow, 'low IQ' voice!) and hoped that everyone had enjoyed the event and would enjoy the anime.

FOOTNOTES

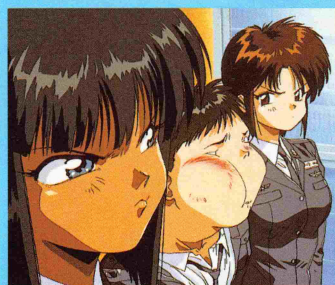
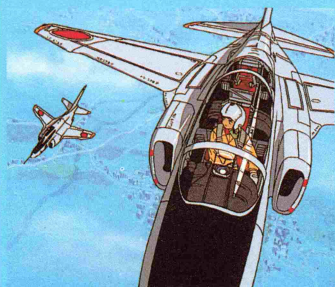
¹ In this context 'otaku' means something like 'extremely dedicated fan' or 'abnormally obsessed fan' in its milder connotations ...

² 'ecchi' is the Japanese pronunciation of 'H' from 'hentai', which usually means perverted. Lifting skirts is 'ecchi' for example.

³ This is called 'tempting fate'

⁴ The 'scissors-paper-stone' game

⁵ ENKA are traditional Japanese love songs - an acquired taste, and one I don't recommend you acquire...



AOZORA SHOJOTAI



MONSTER HUNTING IN THE GALAXY

**WESTERN
CONNECTION**

Available from good video stockists

Feb. 27th

She's bright, she's beautiful, and she's dedicated herself to hunting down evil spirits. But this time she has something else to worry about.

The roles are changing Ushio is protecting Tora from a mystic that is set to revenge his family. Once again the beast and man are reunited in fight against evil.

A giant monument with powers beyond the understanding of the mortals replaces the Sun with Salamander, an artificial orb infested with slippery lizards both on land and dry.

DEVIL HUNTER YOKO 2 (18)

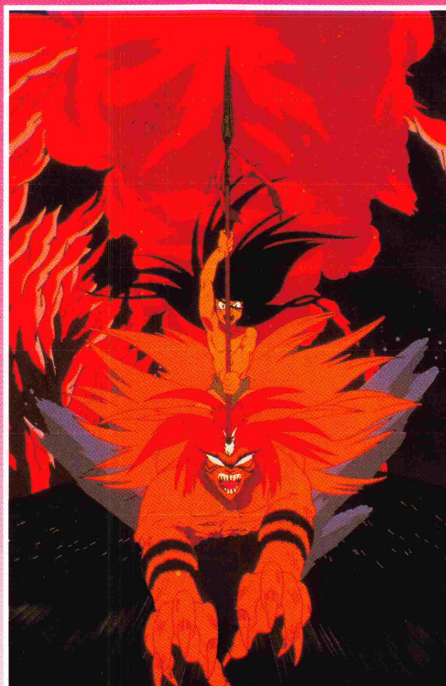
Director: Hisashi Abe
Running time: 60 mins approx.
WEST 028 Price: £10.99

USHIO & TORA Vol. 2 (12)

Director: Kunikiko Yuyama
Running time: 60 mins approx.
WEST 029 Price: £12.99

SALAMANDER 2 (PG)

Director: Hisayuki Toriumi
Running time: 50 mins approx.
WEST 030 Price: £10.99



GREEN LEGEND

グリーンレジェンド

乱

R
A
N

In the summer of 1992 PIONEER LDC released GREEN LEGEND RAN, a new threepart OAV series with an ecological theme. RAN made the leap from Japan to the US in 1994, and now comes to the UK, the ecology angle strongly stressed by the unusual method of using the video release to promote the work of ecology organisation GREENPEACE among anime fans.

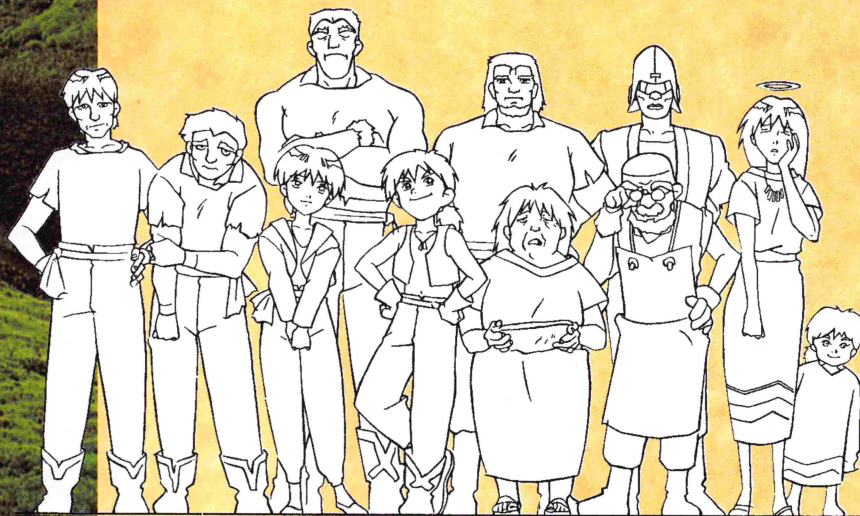
The three-part series was a year in the making. The production team is drawn from a broad base of style and experience - three worked on A.R.I.E.L., while one of the key animators, Kengo Inagaki, worked on Terasawa's MIDNIGHT EYE:GOKU (coming soon from Manga Video) and director Satoshi Saga is a veteran of the FIVE STAR STORIES OAV crew. Chara designer Yoshimitsu Ohashi had previously worked as a planner on FUSHIGI NO UMI NO NADIA (a.k.a. THE SECRET OF BLUE WATER), and commented in an interview that since this was his first time as a chara designer he had found it very hard work - fun, and interesting, but still difficult!



BACKGROUND

300 years before, Earth was attacked from outer space and drained of all its waters, killing many of its living species and leaving the oceans deserts. However, six mysterious beings, the Holy Mothers (perhaps a reference to Frank Herbert's epic sf series DUNE), 'fell from the skies' and now generate all of earth's water in some mystical way.

Around the Holy Mothers have grown up areas where the air and



Back row: Kiba, Jeze, Rodo Guard

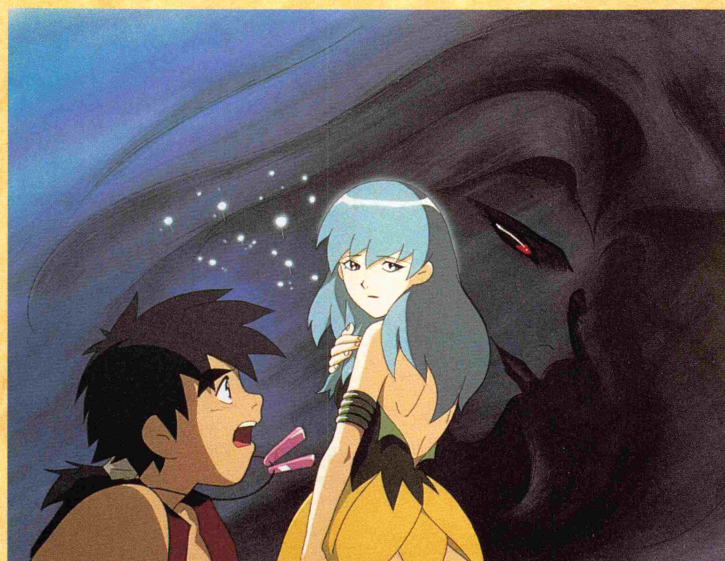
Front row: Chimi, Laslo, Aira, Ran, Ran's aunt, Granddad, Ran's mother (deceased!), child



water are pure; these areas are known as 'Holy Green', and there are five of them, commonly called Green 1 to Green 5. In the centre of each Green is the 'Forbidden Zone' where the Holy Mother is located and water is fresh and abundant. Commoners are not allowed to enter these Zones; their villages are grouped around them, encircled by a band of semi-desert, with the 'ocean' - a trackless waste of sand - beyond. It's said that no human can survive in the ocean, though a few

mysterious creatures have been glimpsed by travellers.

The Green areas are ruled by the Rodoists, a religious cult who control the water, and therefore the lives of the common people of earth. The resistance group Hazzard is fighting their domination and trying to solve the mystery of the Holy Mothers, while ordinary citizens scrape a meagre living amid the wreckage of Earth's former technology. Inevitably, ruthless men on both



sides are out to achieve their own ends by any means. The Rodoists suppress dissension of any kind by violence and repression, but the resistance too is capable of cruelty and torture ...

THE STORY

Ran is a cheerful, if reckless, teenager living in a village in Green 1 with his kindly old grandparents and a group of orphan children they have taken in. A chance encounter with Hazzard leads him on a quest for the killer of his mother, who was shot in a resistance fight when he was a small child. His only memory of the man who took her life is that he had a huge scar on his chest, but he is determined to avenge her.

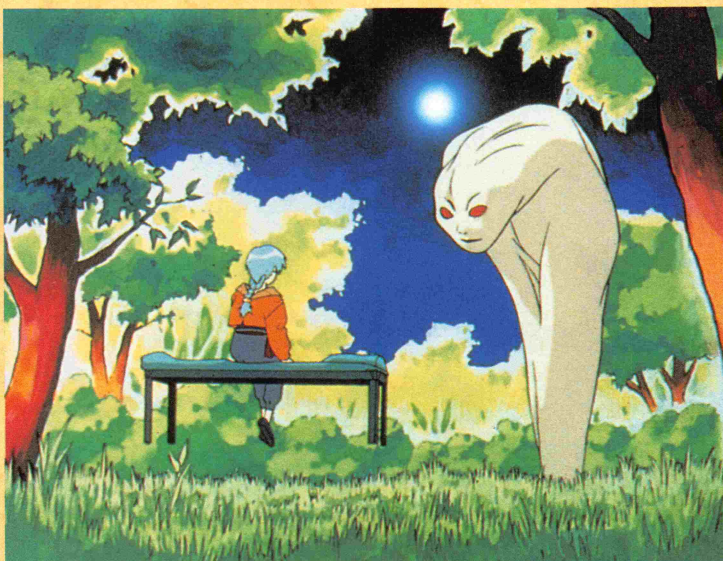
At the Hazzard camp he meets **Aira**, one of the 'silver-haired ones' who are reputed to have a special link with the Holy Mothers. Aira has strange visions and powers even she doesn't understand, which make her a target for both sides in the conflict. She and Ran start to grow close and he promises to protect her, but the

resistance commanders order her to another base and the man who comes to collect her has a huge scar on his chest...

Fearing the worst, Ran sets out alone across the trackless ocean, determined to find Aira and his mother's murderer. But Aira is on a quest too; she must travel to Green 5 and penetrate the very heart of the greatest of the Holy Mothers to understand its meaning. If she survives her interrogation at the hands of the resistance, she may be the key that unlocks the secret of Holy Green.

The Japanese character "Ran" means "CHAOS", and GREEN LEG-
END RAN has a political as well as an ecological subtext: the tension between power and responsibility, control and compassion, the group and the individual. The adventure story wrapped around these subtexts will keep even younger fans entertained, but the issues they raise give us something to ponder.

by Helen McCarthy



CREW

EXECUTIVE PRODUCER
Naoju Nakamura
DIRECTOR Satoshi Saga
SCREENPLAY Yu Yamamoto
CHARA DESIGN/ SUPERVISING ANIMATION DIRECTOR Yoshimitsu Ohashi
MECHA ANIMATION DIRECTOR Hisashi Ezura
KEY ANIMATORS Kengo Inagaki, Hisashi Ezura, Junichi Watanabe, Shuichi Shimamura
Motokazi Murakami
Kazuyuki Miyamae
Yoichiro Yoshikawa
Ken Arai

SOUND DIRECTOR

Yasunori Honda
DIRECTOR OF PHOTOGRAPHY Takao Narusawa

ORIGINAL JAPANESE CAST

RAN Hidehiro Kikuchi
AIRA Mitsuki Yayoi
CHIMIN Koichi Yamadera
LAZLO Kazunori Futama
MOJI Masato Tsujimura
GRANNY Akiko Takamura
DR. KIM Kinryu Arimoto
RAN'S MOTHER Kiko Inoue
YOUNG RAN Mari Maruta
English language version produced in association with Ocean Studios, Vancouver, Canada, using Wordfit System



A look at AKIRA TORIYAMA'S wildest creation by **Phil Lipari** with additional information from **Martin King**

Take martial arts to the nth level and mix it with an old Chinese tale, and what do you get? DRAGONBALL. Start with a tremendous amount of quirky humour and shift into high drama, and the result is DRAGONBALL. This is one of those exceptional series that evolves with the growth of the main character, Son Goku, and becomes one of the most popular anime series currently on in Japan. What do you get when you take a boy hero and watch him grow to become one of the greatest forces in the universe? You've got it! DRAGONBALL!

Akira Toriyama's popular manga and TV series DRAGONBALL and its successor DRAGON BALL Z are inspired in part by the classic Chinese Monkey King legend 'Journey to the West'. The name of DRAGONBALL's hero, Son Goku, is taken from the Japanese pronunciation of the kanji (Chinese) character for Son WuKong (the Monkey King). Indeed, in the story, the announcer at the first martial arts tournament in the series uses the Chinese reading of the kanji for Goku's name, thereby confusing our heroes. Other characters have their counterparts in the classic Chinese tale, but that's another story.

Akira Toriyama is an extremely popular and influential manga artist, whose earlier comic DR. SLUMP had

spawned a TV series, movies and TV specials. Several guest characters and situations, as well as Toriyama's short comic DRAGONBOY, would later pave the way for DRAGONBALL. KAMESENNIN, the Turtle Hermit, had his roots in DR. SLUMP, as as a character called Kamisama looking much like the ancient martial artist who trained Goku. Several events in DRAGONBOY foreshadowed what was to come in DRAGONBALL, especially the reaction of a girl to Dragonboy's wings which is akin to Bulma's shock at first seeing Goku's tail. Toriyama's SF comedy THE ADVENTURE OF TONGPO (TONPO DAIBOKEN) contained something analogous to the capsules Bulma carries around with her, hence perhaps the origins of Capsule Corporation.

ENTER THE



DRAGONBALL, the first anime TV series based on the bestselling manga, lasted 153 episodes, whereupon the series was renamed DRAGONBALL Z. It's still on the air (episode 250 aired on 7th December 1994) and going strong. According to data in the monthly anime magazine NEWTYPE, it has pulled in a more than 25% share of the audience. So far, 14 movies have been released theatrically, as of July 94's SHONEN JUMP MANGA MATSURI film festival, with three specials airing on tv. Perhaps its off-the-wall humour, skilfully directed martial arts combat, and the team-spirit philosophy that is part of JUMP Comics' ethos, adds to its popularity. DRAGONBALL is a hit with anime fans in Japan, with tons of merchandising ranging from plastic figures of

the characters to trading cards and even sunshades for cars!

All this for a story of martial artists with powers comparable to a nuclear war, and even worse for those pesky villains who literally chew up the scenery with awesome energy. Of course, when the series started, Goku had superhuman powers, but nowhere near the power levels he displays in the later episodes. Our heroes develop their chi (power) potential to create energy attacks and fly through the air like supermen. Toriyama is a fan of DC Comics' Superman, which might explain why Goku died at about the same time as the Man of Steel, as well as sharing similar origins. And both came back; you can't keep a superhero down.



Far left -
top: Bulma ready for
action
bottom: Super
Sayajin Goku and
Vegeta vs Cell (first
form)

Left: Friezer and
Dragonballs

Right: Son Goku and
Dragongod Shin Lon

Below (l to r):



Left to Right: Vegeta, Piccolo, Krilyn, Trunks, Son Goku, Yamcha, Son Gohan, Ten Shin han, Chauzo

Oh My Goddess!

ああっ女神さまっ



The problem with wishes is that, just occasionally, they come true! Find out what happens when Keiichi wishes for a Goddess, in episode 1: Moonlight and Cherry Blossoms. Available March. RRP £12.99

Our videos are available at all good video and comic shops. Also available direct from the Anime Projects Shop along with our extensive range of anime merchandise.

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19 High Street
Bangor
Gwynedd
LL57 1NP
Tel. (0248) 370044

It's also interesting to note that the DRAGONBALL/DRAGONBALL Z comic has become the bestselling book in the world, even outselling the Bible.

THE LEGEND

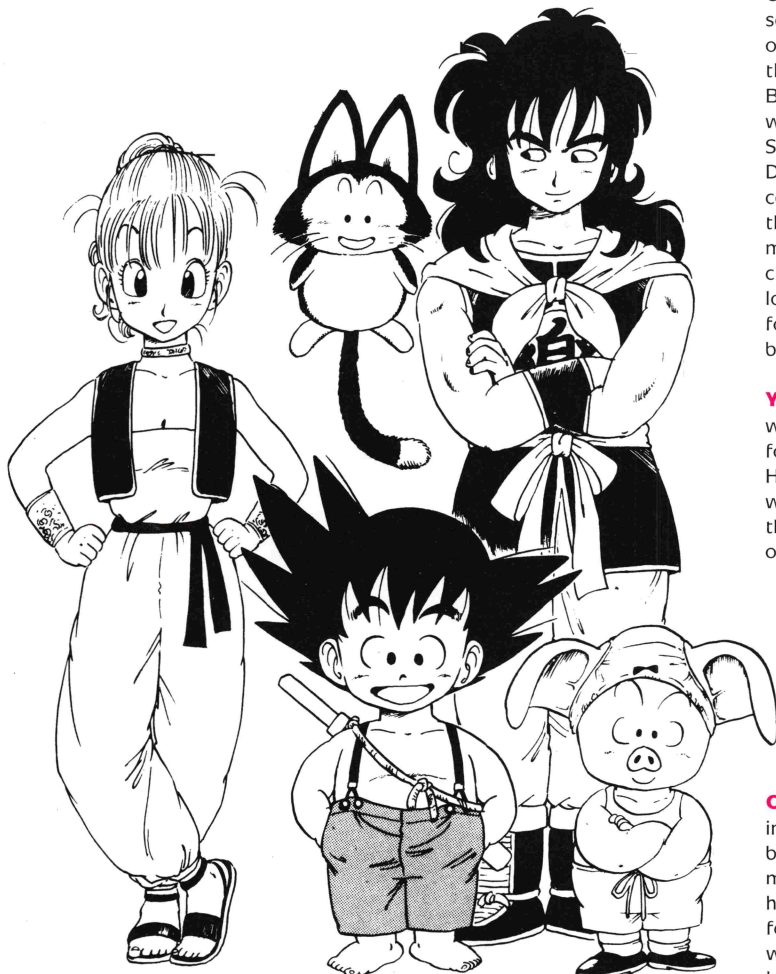
The seven Dragonballs, seven glassy spheres, are scattered all over the worlds. If all seven Dragonballs are gathered together and taken to the great Dragon God, Shin Lon, he will grant the bearers one wish.

THE CHARACTERS

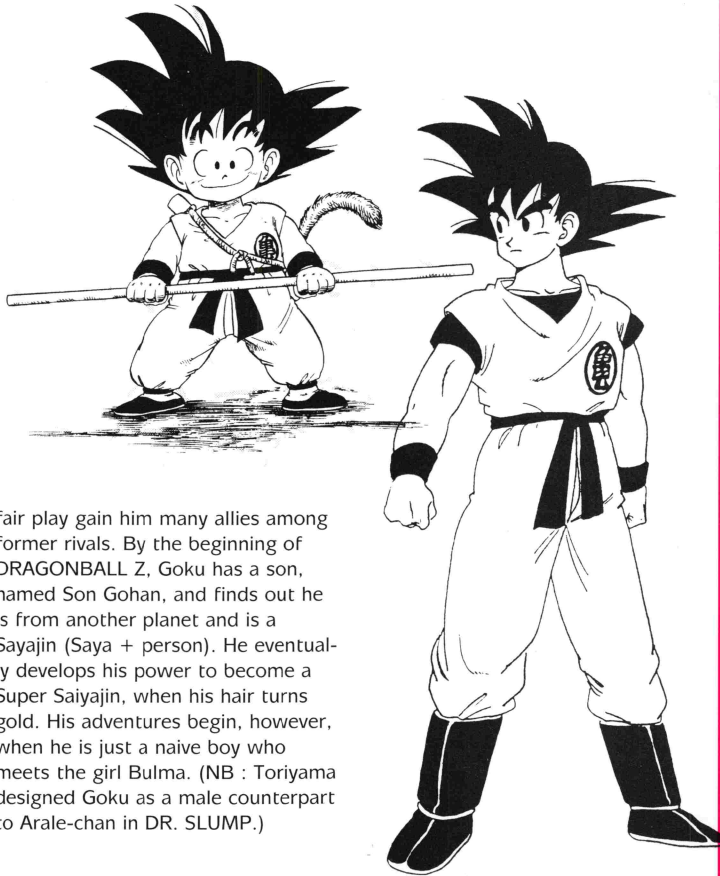
SON GOKU As the series opens, he is a boy of 14, though he looks younger. He has a tail, and when the moon is full he metamorphoses into a giant, ferocious ape capable of mass destruction. Outwardly naive, Goku is usually very calm and is against killing people. He relies more on intuition than brainpower. He was raised by his step-grandfather Son Gohan, who found him in the woods as a baby. As the series progresses, his sense of honour and

fair play gain him many allies among former rivals. By the beginning of DRAGONBALL Z, Goku has a son, named Son Gohan, and finds out he is from another planet and is a Sayajin (Saya + person). He eventually develops his power to become a Super Saiyajin, when his hair turns gold. His adventures begin, however, when he is just a naive boy who meets the girl Bulma. (NB : Toriyama designed Goku as a male counterpart to Arale-chan in DR. SLUMP.)

below: Bulma, Poal, Yamcha, Son Goku and Oolong



Son Goku as a boy and an adult



BULMA Her father is in charge of Capsule Corporation, specialising in scientific products that reduce objects like cars and houses to a little capsule for easy transport. Bulma invented the Dragon Radar which can locate the Dragonballs. She tells Goku, who has one of the Dragonballs, about the legend and convinces him to join her quest for the other balls; along the way they meet some interesting but wierd characters. Bulma really likes good-looking boys, and immediately falls for YAMCHA, who becomes her boyfriend for a time.

YAMCHA A handsome highwayman who tries to rob our heroes, but is foiled by Goku's strength and wit. His biggest weakness is girls and his wish is to no longer be afraid of them. He's not sure what to make of Bulma's advances at first.

POAL Yamcha's shapeshifting cat partner.

OOLONG (Uulong) The shapeshifting pig who was terrorizing a town because he wanted a pretty girl to marry. Basically weak in character, he joins our heroes on their quest for the Dragonballs; he wants to wish for girls' panties. He is mostly harmless.

Shonen Jump/Toei Manga Matsuri:*

TOEI's MANGA MATSURI was spawned by the success of the MANGA TAIKO SHIN (MANGA GREATEST DEEDS PROMOTION) I & II, mini film festivals which the press releases dubbed 'television anime on parade'. They were made up of episodes or special compilations of popular anime that acted as the short subjects before the main feature. Although produced by Toei, the programs shown [OKAMI SHONEN KEN, EIGHT MAN, TETSUJIN 28GO, SHONEN NINJA KAZE NO FUJI MARU in 1 and SUPER JETTER, UCHU SHONEN SORAN, UCHU PATROL HOPPER, OBAKE NO O-TARO and WAN WAN in #2] were television products of TCJ. This was because in 1964 Toei had yet to enter the world of television anime. In 1967 the film festival first used the more familiar name, but it wasn't until the next year that Toei anime programs were the main course on the menu. The Toei Manga Matsuri has become a twice yearly movie marathon that spotlights several hit series that run in Jump comics. Each March and July gives the chance to expand upon the mythos of TV series like DRAGON BALL, the insane comedy DR. SLUMP, the mystic superhero fantasy SAINT SEIYA, and the basketball drama SLAMDUNK, plus Toei's live action series like METALDAR, SPILLBAN and ZYURANGER. (These series are known in the US as V.R. TROOPERS and POWER RANGERS respectively.) The Manga Matsuri is specifically Toei films, while SHONEN SUNDAY comics has recently jumped on the movie marathon scene with the popular RANMA 1/2.

*MATSURI = FESTIVAL

THE CREATOR



Toriyama's self-caricature

Akira TORIYAMA was born on 5th April 1955. Apart from DRAGONBALL and DRAGONBALL Z, his credits include artwork for video games like DRAGONQUEST and CHRONO TRIGGER, character designs for the DRAGONQUEST TV series (known in the USA as DRAGON WARRIOR), the long-running manga, anime and film series DR. SLUMP, and numerous short comics. Other film and OAV series based on his work include PINK, KEN-NOSUKE-SAMA, and KOSUKE-SAMA RIKIMARU-SAMA : THE DRAGON OF CONPAI ISLAND, an original anime film made for Toei's 1989 JUMP ANIME CARNIVAL.



DRAGONBALL THE MOVIES

If the thought of over 400 episodes makes you a bit queasy, a gentler way to get introduced to the zany universe of DRAGONBALL and DRAGONBALL Z are the movies. Most of the films are around 50 minutes, though a few are longer. They generally form a separate continuity to the TV series, but one which usually reflects current ideas or plotlines going on in the series. The first three DRAGONBALL movies deal with the first series. LEGEND OF SHIN LON has the original band of heroes looking for the Dragonballs. The second movie introduces Krilyn and Lunch as demon hordes and a vampire try to create eternal night on the world. The third film deals with Tao Pai Pai, working with the Crane Hermit and Ten Shin Han as the madcap adventurers briefly touch down in Dr. Slump's Penguin Village, the fictional insane version of Toriyama's home city of Nagoya. The DRAGONBALL Z films, part of Toei's Manga Matsuri film festivals each March and July, continue this concept of parallel film storylines to events in the series. The first Z film, simply called DRAGONBALL Z, introduces Gohan and new villain Garlic Jnr., who would pop up in the TV series after Freezer was defeated in order to give time for the manga to get further ahead of the series. (Even Toriyama can only draw so fast.) The second deals with a mad scientist and robots, while the third involves the Saiyajin as Goku's evil clone arrives on Earth to plant the world-killing tree; this movie starts to explore the Saiyajin plotline. The next two films introduce us to Freezer's older, meaner brother, Cooler. He was popular enough to come back for a rematch, even though only an eye and a cheek survived the first battle with Goku ...

Dragonball Movies

THE LEGEND OF SHIN LON Dec 20th, 1986

THE SLEEPING BEAUTY IN DEMON GOD CASTLE July 18, 1987

THE STRANGE GREAT ADVENTURE July 9, 1988

Dragonball Z Movies

DRAGONBALL Z July 15 1989

THE STRONGEST ON THIS WORLD March 10, 1990

SUPER DECISIVE BATTLE FOR THE WHOLE WORLD July 7, 1990

SUPER SAIYAJIN SON GOKU March 9 1991

BATTLE OF THE STRONGEST VS. STRONGEST July 20 1991

COLLISION!! BILLION POWERED WARRIORS March 7, 1992

EXTREME BATTLE!! THE THREE SUPER SAIYAJIN July 11 1992

IGNITE!! BURNING FIGHT - GREATER FIGHT - SUPER CONFLICT FIGHT March 6 1993

GALAXY FLEX! WONDERFULLY BAD SPOT July 10, 1993

DANGEROUS PAIR! SUPER WARRIOR DOESN'T SLEEP March 12, 1994

SUPER WARRIOR CRUSH! THAT'S MY VICTORY July 9 1994

The first DRAGONBALL Z TV special was Z WARRIOR SON GOKU (KAKAROTTO) DEFIES FREEZER [nb: this is a short version of the title!] which first aired on Oct 17 1990 during the Freezer story line. It told the tale of Goku's father, Bardakk, and the son who was whisked away from a dying planet. Fans of SUPERMAN will get a kick out of the tribute paid with Goku's origin story. The second special was about Trunks growing up in the alternative future after Goku's death, followed by the deaths of Goku's friends at the hands of Red Ribbon cyborgs 17 and 18. A scarred Gohan trained Trunks, and finally only Trunks was left. It aired on Feb 24 1993, during the Cell storyline.



CHI CHI Like Goku, she's also into martial arts. Goku makes an innocent promise to Chi Chi as a kid, and some years later (after the third DRAGONBALL martial arts tournament) they get married.

GYUMA O Chi Chi's father, big and fierce in countenance, but gentle at heart. Goku helps him out.

UMIGAMI ('Seaturtle') The turtle Goku and Bulma meet after they start their journey. He wants to go to the sea, where they all meet KAMESENNIN.

KAMESENNIN The turtle hermit, who instructs Goku and Krilyn in the martial arts. He has one of the Dragonballs. Kamesennin is an old lech, and because he has impure thoughts, cannot ride his creation, the cloud Kinto. Since Goku is innocent enough to ride Kinto, Kamesennin gives it to him. The hermit enters the first tournament in disguise as 'Jackie Chun'. (A reference to Toriyama's admiration for martial arts star Jackie Chan.) Although he's the most powerful martial artist at the start of the story, as Goku and his team gain in power, the turtle hermit becomes somewhat of a comic relief character. KAME means 'turtle' in Japanese.

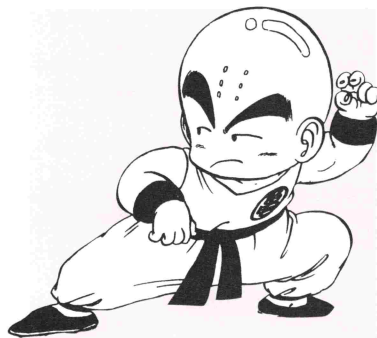


SHIN LON The Dragon God, a Chinese dragon miles long who will grant those that gather all seven Dragonballs together one wish. Our heroes eventually discover that they can wish dead-team-mates back to life.

Gyuuma O and Chi Chi



KRILYN starts out as something of a rival to Goku, but they soon become good friends. Both Goku and Krilyn are trained by Kamesennin and enter the first martial arts tournament. Krilyn shaves his head because of his Buddhist training.



DOCTOR GERO/ NUMBER 20

Red Ribbon scientist who made himself a cyborg and created the jinzo ningens (artificial humans, or living androids). Has been monitoring Goku since the 22nd Budokai, (see entry) shortly after the young Goku had defeated Red Ribbon in this, his second contest.

BUDOKAI Yearly martial arts contests for the best in the world, like the martial arts competition in ENTER THE DRAGON. Organized and promoted by the enigmatic Announcer who, according to Toriyama, is a unique character in that he remains calm throughout the entire series. The only other character that comes close to this is Goku, and that's because Goku is unencumbered by the burden of intelligence.

KAI-O-SAMA God of the Northern Galaxy. After Goku dies saving his son from Radish, the somewhat naive hero meets Kai-O-sama in heaven, and is trained by the god so that he can stop Vegeta. After he dies again fighting Cell, Goku hangs out with Kai-O-sama in heaven. Kai-O-sama lives with a pointy-eared pet monkey, BUBBLES (!), whom Goku first mistakenly thinks is Kai-O himself, and a cricket named GREGORY.

RED RIBBON Criminal organisation which Goku stopped when he was a kid. The leaders are all named for colours and are after the Dragonballs. The English translation of the Japanese rank follows the color coded name:

RED SOUSUI : Red Ribbon Leader (Commander or Leader Red)

BLACK SANBOU (Staff Officer) Leader Red's right hand man. Augments his ability with the armored Battle Jacket.

BLUE SHOGUN : General Blue uses ESPer powers to augment his fighting skills. He's very nationalistic; his outfit is reminiscent of the Nazis from World War II. Blue's assistant is called Dog.

WHITE SHOGUN : General White is in charge of the Muscle Power that Goku infiltrates. His weapon is the Powered Gun.

SILVER TAISA : Colonel Silver is a boxer and Budokai competitor. One of his goals is to fight Goku and defeat him in a championship tournament.

VIOLET TAISA : Colonel Violet is incredibly military, and like an American GI in her style.

MURASAKI, the pathetic ninja : he was General White's assistant in the defense of the Muscle Tower. MURASAKI means PURPLE.

METALIC GUNSOU : Sergeant Metalic, the android that Goku encountered in the Red Ribbon base, bears an uncanny resemblance to The Terminator which it is doubtless lampooning.

NOTE : There are two Red Ribbon theme songs, one of which is 'Red Ribbon Army' which uses all of the colour coded Red Ribbonites. The songs sound just a bit too heroic for such a vile and unscrupulous organisation!

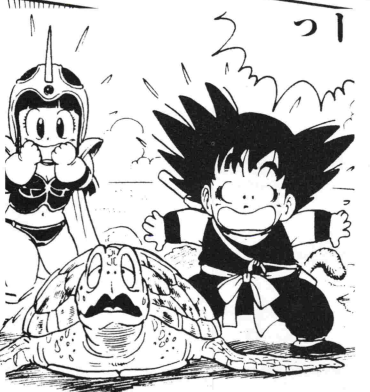


IN OUR NEXT EXCITING EPISODE...

more about the characters, the storyline and the manic world of the Dragonballs - don't miss the next issue of ANIME UK!

STAFF

Creator	Akira TORIYAMA
FUJI TV PRODUCER	Kenji SHIMIZU
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Series Director	Daisuke NISHIO
Chief Animator	Minoru MAEDA
Chief Designer	Yuuji IKEDA
Series Composition	Takao KOYAMA
Production	Minoru OKAZAKI
Music	Shunsuke KIKUCHI



VOICE CAST

some of the principal voice actors in the DRAGONBALL saga

- SON GOKU, GOHAN, GOTEN, BARDAKK Masako NOZAWA
- CHI CHI Yumi SHYUUMA
- BULMA Hiromi TSURU
- PICCOLO Toshi FURUKAWA
- (ATARU in URUSEI YATSURA) KAMI-SAMA, PICCOLO DAIMO Takeshi Ao
- KRILYN, YAJIROBE Mayumi TANAKA
- YAMCHA Tooru FURUYA
- (Saint Seiya) TEN SHIN HAN Hirutaka SUZUOKI
- CHAOZU Hiruko EMORI
- KAMESENNI Kouhei MIYAUCHI
- KAI-O-SAMA, NARRATOR Jyoji YANAMI
- (Dr. Kitaguchi from TYLOR) GREGORY Yuuji MITSUYA
- ZARBON (Freezer's goon), & SALSA (Cooler's goon) Sho HAYAMI
- (Yamamoto from TYLOR, DEVILMAN) GARLIC JNR Akira KAMIYA
- (Mendo from URUSEI YATSURA) CAPTIONS FOR EXTRA DRAGON BALL PAGE



ABOVE : Doctor Gero
 TOP LEFT : General Blue of the Red Ribbon Army
 TOP RIGHT : Shin Lon emerges from the Dragonballs
 MIDDLE : Goku goes ape!
 LEFT : Kai-O-sama (background, Goku chasing Bubbles)
 FAR LEFT : Chi Chi, Goku and Umigami the Turtle
 and : Kamesennin gets a visit from another Japanese celebrity, GAMERA the Atomic Turtle - who must be a favourite of Toriyama, as he turned up in DR. SLUMP too!



Japan Rocks!

JONATHAN CLEMENTS

on the sound of the land of the Rising Sun

LUNA SEA

In this month's Rock Doc we are staying with the pretty boys for a little while longer. Luna Sea are a relatively recent band on the Japanese scene; their first album was released in 1991, they made their first demo tape in 1989, and a year before that they were still at school.

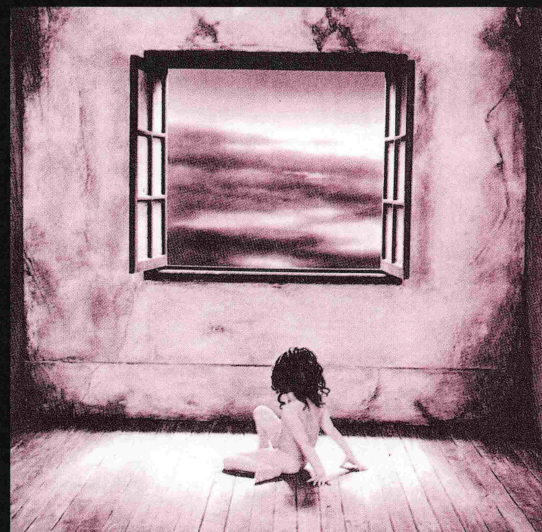
Their early days involved much juggling of time between schoolwork and gigs in clubs, which are known in Japlish as 'LIVE HOUSES'. This should immediately tell you a few things about Luna Sea. Firstly, they are not 'manufactured' like so many bubblegum pop groups both in Japan and in the West. Secondly, they can actually play their instruments. They took a route which would seem familiar to many English club bands, starting out with a repertoire of other peoples' songs before gradually adding their own. J reports that by the time they finished school, they were managing a 7:3 ratio of cover versions to originals. But a definite identity was beginning to form, and it was an identity that seemed to involve oodles of hairspray and enough make-up to sink a battleship. The whole glam business in Japan is a mess of mis-read cultural cues. Youth culture is not something that the average fan lives, it is something they do in their time off. There are a few full-time rockers in Japan, and most of them seem to make their living by handing out complimentary tissues (with ad slogans attached) outside train stations. The ad companies use them because of their freak value, and all the ones I ever met were polite to the point of being timid, and didn't even gob on me once. Tastefully grunged Japanese schoolgirls keep up with

the latest fashion, but when ripped jeans have been ripped to precise dimensions with the aid of a ruler, you know that you are not necessarily looking at wild children. If someone wants to look menacing in Japan, they won't pierce parts of their anatomy; that's a little too permanent. One day they might want an office job, and that's difficult to secure with a ring through your nose. Anarchy is one more foreign fad, like hula hoops or Garfield, and if you think this is a purely Japanese phenomenon, see how many of your friends can tell you the difference between kabuki and noh, or, in these troubled times, between anime and manga. Shaving your head will only make you look like a priest. Tattoos will get you banned from public baths, and even missing fingertips are passe these days. If you want to look tough in Japan, get a perm and wear a white tie with a black shirt. Hardly compares with your average bowler boy, does it?

This is the situation that gave birth to Luna Sea, glam rockers who dress like goths and often play like punks. As the quality of their later albums shows, they are talented, but when your audience is chronically undiscerning, gimmickry and image are a lot more important. The band came very close to splitting up when they finished school; one member wanted a job, another wanted to go to university. In a real rock band, of course, they would have refused to compromise their artistic temperament, but this is Japan, so LUNACY (as they appear to have been called in the early days) began post-school existence with only two members, J and Inoran. This goes some way to explain their behaviour in interviews.

Material for this article has been supplied by Inner Slave Music of Switzerland, who included several Japanese interviews in their factpack. In each one, it's J and Inoran (the bassist and guitarist) who most often go on the record about their latest release; vocalist Ryuichi was a late addition, and being a late addition in Japan means that one leaves the talking to one's 'elders'. Like last issue's featured band, Seikima-II, Luna Sea suffer somewhat from the mechanics of Japan's music industry. Their sound, which walks a dangerous and often dissonant line between indie and punk, is unlikely to make its way onto a karaoke machine or a TV commercial, and this will always keep them away from the mass media. They still have a huge following, though. Just as similar fringe genres like anime still attract thousands of otaku to events, the indigenous rock industry in Japan knows it can pack out big halls like the Tokyo Budokan with-

out any worries. But, ever cautious, there are ways of ensuring a good turn-out. The most successful so far is to organise a variant on the Clash of the Titans theme, getting all the bands of a particular type and putting them on tour together. The Extasy concerts, headlined by, amongst others, X Japan, Buck-Tick and Luna Sea, are just one example of this phenomenon. The bands, or rather their managers, split the



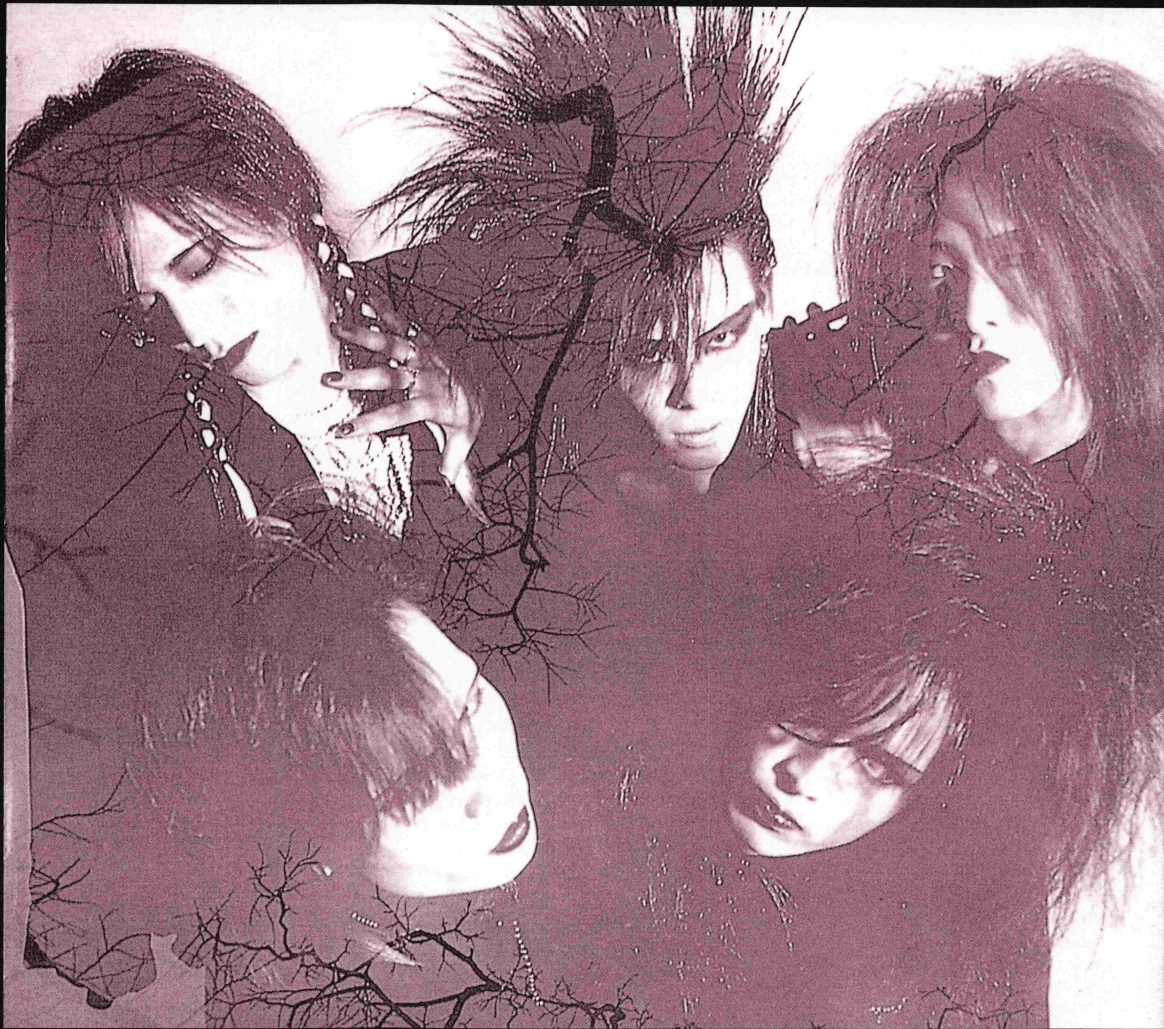
take, and the publicity people can make large boasts about the size of crowd that any particular band can draw, neglecting to mention of course that they shared the bill with a dozen other acts.

But anyway, back to Luna Sea. The debt to punk is very clear, especially when one considers the choice of cover versions stretching all the way from 'God Save The Queen' by the Sex Pistols to 'Anarchy in the UK' by the Sex Pistols. This debt, however, only extends as far as a basic sound. They lack the anger of punk, or even the uncleanliness. Backstage shots from their tours consist of nothing more radical than them exhorting their fans in TV land to 'gambarismasu' (loosely translated as 'do your best'), and anarchy in the UK is all very well, but there's little talk of anarchy in Japan.

Their onstage presence is a curious mix of practised intensity, indie/gothic hairspray and lace. Their costumes are very nice, but they bring with them no affectation of femininity; unlike many other bands of their ilk, their sex is not a case of is-he-or-isn't-he guesswork. Bente in CYBER CITY OEDO is not a chara designer's whim, he probably goes home after a mission and bops around to a Luna Sea song.

This is nothing to do with their music, of course, but it's a valid comment in the case of certain bands, and Luna Sea is one of them. Image is very important (they even named an album after it) and time and again when looking through my Luna Sea material I am tempted to comment on the extreme professionalism of sleeve design, costuming, video direction or concert organisation. With music running such a close second behind these other considerations, it seems that Luna Sea have spent a while caught up in the publicity machinery. When they had their first holiday for a number of months, they even elected to spend it in London. So what, you may ask? Remember Seikima-II and their yes-we're-famous-really London concert? Luna Sea didn't quite go that far, but they certainly gave an interview to FOOL'S MATE magazine that gave a very high profile to the fact that they were resting in London, where so many other cool bands hang out.

Fortunately, it seems that with their last two albums, Luna Sea have not so much escaped from their publicity machine as become famous enough to make their own demands. So while the videos and costumes remain as slick and expensive as ever, and the band themselves as peculiarly naive onstage, the music itself has improved a great deal. Whether this is just an anomaly in their history caused by the accidental conjunction of two extremely good albums or a foreshadowing of increasingly better performance, only time will tell.



ALBUMS

1. LUNA SEA (1991)

Includes : Fate, Time is Dead, Sandy Time, Branch Road, Shade, Blue Transparency, The Slain, Chess, Moon and Precious. Pretty tedious mixture; if you can imagine new romantics suddenly deciding to do a punk album then this is what you'd probably end up with.

2. IMAGE (1992)

Includes : Call for Love, Deja Vu, Mechanical Dance, Wall, Image, Search for reason, Imitation, Vampire's Talk, Symptom, In Mind, Moon (again) and Wish.

The title song begins like a pastiche on the Doobie Brothers, but quickly turns into a very alternative track. This one is very good, but unfortunately the other songs don't quite live up to it, so I can't really recommend the album. Bearing in mind what we now know about the band's future directions, it would seem that the yoke of punk is something they have been trying to shake off throughout their career. As their songs become more tuneful, and their shows become more elaborate, Luna Sea seem to have dropped the trappings that came along with their early days in the live houses. Possibly this is because when one is short on cash and equipment, it's better to adapt to those facilities than to attempt complicated and grandiose schemes that will be doomed to failure. Many Western rock stars seem to turn insane when they become famous, Luna Sea seem to have embraced their success with humility. They were gritty and amateurish when it was all they could afford; the true mark of their talent is that when they

could afford to be professional and skilful, they became so. Still shows a marked improvement on the first album, and the video is a killer!

3. EDEN (1993)

Includes : Jesus, Believe, Rejuvenescence, Recall, Anubis, Lastly, In my Dream (with Shiver), Steal, Lamentable, Providence, and Stay. 'Jesus, don't you love me?' Not if you sing like that, he won't. The 1993 date is very misleading. Here we are looking at something that has a very '80s' sound. Now that either means that Luna Sea are terminally behind the times, or incredibly up to date. Infuriating, isn't it?

4. MOTHER (1994)

Includes : Loveless, Rosier, Face to Face, Civilize, Genesis of Mind, Aurora, In Future, True Blue, and Mother. Unquestionably their best album to date (with the possible exception of SYMPHONIC LUNA SEA, although that is not really 'by' the band). Includes a few homages to their punkish days, like Rosier, and the other songs, which tend more towards the gothic (eg Face to Face) are marvellous.

Recommended to anyone who wants to hear the best of what Luna Sea have to offer. This record requires no hype and no not-bad-for-unAmericans patronising. I'm surprised it hasn't made its way over here because there would be a market for it, even though the band are singing in another language.

5. SYMPHONIC LUNA SEA (1994)

Includes versions of : Call for Love, Rejuvenescence, Wall, Moon, Believe, Deja Vu, Providence, and Wish. As the name suggests, this album con-

sists of orchestrated versions of some of Luna Sea's most popular songs. But this is no 'rock classics' kitsch; some of the pieces relate to their originals in name only. In most cases the melody is retained; in some cases, this is the first chance we have to really find out what the melody was! A simply astounding album, easily mistaken for a 'genuine' classical composer by the casual listener. Often recalls Moussorgsky, or at times the cinematic scores of Horner, Williams or Poledouris. Possibly there is a reason for this, since all these composers were also adapting from one medium to another. **Highly recommended**, after hearing this album I thought I had a new perspective on the original versions and was moved to listen to them again ... only to find that the bad ones were just as bad as before. On this album, however, the bad ones are terrific and the good ones are fabulous. This album says a lot about the original melodies of many of Luna Sea's songs, before they were overlaid with bass and drums. Devoid of words or affectations that could allow one to place it in a historical or geographical context, this provides a rare opportunity for the buyer to truly listen without prejudice. The music is the most important thing, and on SYMPHONIC LUNA SEA this is unshuffled by intercultural misunderstandings.

This article has been produced with the kind assistance of Inner Slave Music, PO Box 3244, 1401 Yverdon, Switzerland. Many of the records covered in JAPAN ROCKS, and countless others, can be purchased from this address. Send your address and IRCs

THE LUPIN III CHRONOLOGY

1967 LUPIN III first appears in MANGA ACTION magazine

1969 LUPIN III Pilot Film (sometimes referred to as 'Secret File') made by TMS, director Masaaki Osumi, design/animation supervisor Yasuo Otsuka, set designer Tsutomu Shibayama. The 15 minute film showed that the characters would translate successfully to anime. It had a tv screening on 24th October 1970 and some of its material was redesigned into the first 3 episodes of the first tv series. It was rephotographed for cinema screening with THE SECRET OF MAMO in 1978.

1971 First TV series - 23 25-minute episodes based on the manga, screened on YTV, Sundays 19.30-20.00 hrs from 24 October to 26 March

1972 Chara designer/ design supervisor and script co-ordinator Yasuo Otsuka, writers Tadaaki Yamazaki, Yuki Takada and Jiku Omiya, directors Masaaki Osumi of A Production (co-producers with O.H. Pro), Hayao Miyazaki and Isao Takahata. By episode 23 ratings were falling and no more were produced; however, what THE ANIME magazine described as 'fan persistence' over five years led to the second series in 1977.

1974 Toei Doga released an 82 minute live action film of LUPIN III. Subtitled NENRIKI CHIN SAKUSEN (Strange Psychokinetic Strategies), its style is very much of its era. Lupin dresses in white, wears sideburns and flares and has an L tattooed on his chest. Goemon is not featured but Fujiko is still a formidable thief, while Jigen carries every conceivable kind of gun under his coat. Zenigata is there too, ably hindered by two of the doziest assistants ever.

1977 Second manga series starts on 23 July in MANGA ACTION

1977 Second tv series, 155 episodes, screened on NTV Mondays 19.30-20.00 hours from 3 October to 6 October 1980. Entitled SHIN LUPIN III (NEW LUPIN III), the series opens with the reunion of the gang after five years apart. Eps 145 and 155 were written and directed by Hayao Miyazaki, who also had a very obvious hand in their design and animation and included ideas developed in CAGLIOSTRO CASTLE. Others directors Yasumi Nakamoto, Shigetzu Yoshida and Kyosuke Mikiyura (who directed a marathon 79 eps). Producer was Yutaka Fujioka of TMS, chara designers/animation supervisors were Takeo Kitahara and Ryu Asakura, and writers Noboru Shiroyama and Yutaka Kaneko.

1978 - 16th December, premiere of LUPIN III cinema release, subtitled MAMOO NO ICHIHEN (The Secret of Mamo) or VS. FUKUSEI NIGERU (Against the Immortal Man). Director Soji Yoshikawa co-wrote with Jiku Omiya, chara design Yuzo Aoki, layout by Tsutomu Shibayama.

1979 15th December Japanese premiere of the film CAGLIOSTRO NO SHIRO (CAGLIOSTRO CASTLE) already screened in Cannes. Hayao Miyazaki directed and wrote, drawing inspiration from two Leblanc Lupin stories; along with Yasuo Otsuka he had an unmistakable hand in the animation and design. TMS produced. Limited cinema release in the UK by Manga Entertainment, due out on video Autumn 95 on Manga Video; US cinema and video release by Streamline.

1979 Tatsunoko Productions TV film inspired by Leblanc's stories, KAITO



continued from page 28

editor-in-chief of Futabasha's MANGA ACTION comic when he started working for the publisher; they were looking for a pen name that would not suggest any particular nationality or origin, and that would be easy and distinctive to write in katakana. Perhaps the artist's style, which was already highly distinctive and strongly influenced by his study of international cartoonists, also played a part in suggesting the name. The young cartoonist agreed to use it for a year, thinking that it might fade into obscurity very soon. Instead, the unique humour and energy of his work have ensured that the name has been famous ever since. His early influences were the greats of manga - 'manga god' Osamu Tezuka, CYBORG 009 creator Shotaro Ishimori, Fujiko Fujio of DORAEMON fame, and Takao Saito, whose GOLGO 13 is the most successful comic characters ever. His favourite Western artists include MAD magazine's Don Martin and Mort Drucker, and he cites the magazine as a major influence on both the style and tone of his work. Other European and American favourites include Esteban Maroto, Alex Nino, Frank Frazetta, Boris and Mordillo, while his Japanese favourites include Otomo, Terasawa, Kokojima, Sugiura and Shinji Najashima. He always takes pains, though, to stress that as an artist he can and does learn something new from every other artist in the manga and comic field. 'All artists are my teachers', he says. From his wide reading of comics and books from around the world he draws many elements which give his work, especially on LUPIN III, a cosmopolitan outlook and appeal. This may help to explain why the anime and manga versions have both been so successful in the USA, Canada, Australia and Europe as well as their creator's native land. LUPIN III made his debut in MANGA ACTION on 10th August 1967. The stories contained a combination of influences from the Leblanc books Monkey Punch had enjoyed as a highschool student and elements from the James Bond films, liberally laced with humour. LUPIN III is the grandson of the first Lupin, following the family career on an international scale. At first the publisher didn't like the name, thinking it 'old-fashioned' and waiting something 'closer to 007'; but Monkey Punch stuck to his guns and the 'old-fashioned' name was soon on every fan's lips. However, in 1969, when Tokyo Movie Shinsha first proposed making a LUPIN III anime, Monkey Punch didn't think it could be done. He felt that the drawing style and humour just couldn't be successfully transferred into a suitable format for anime. He was quite spectacularly mistaken...

Lupin III the



NAME Arsene Lupin III

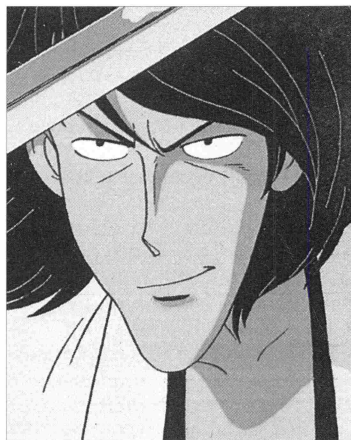
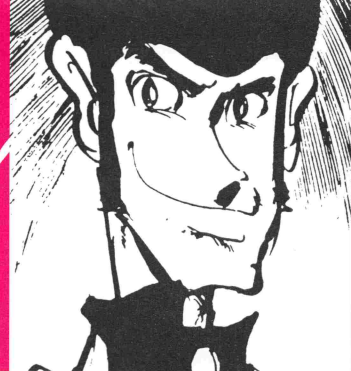
SEX Male
ORIGIN Unknown
AGE Unknown
HEIGHT 179 cm
WEIGHT 63 kilos
HAIR black
EYES Black
FACIAL HAIR Sideburns
SPECIAL CHARACTERISTICS Master of disguise, rumoured to be 'bullet-proof' by ICPO/Interpol. His nationality is shrouded in mystery - seems to have been born in Japan, yet has claimed a Parisian origin. Like his ancestor, intelligent, agile and a great romantic; but also quite lazy, can be a slob, greedy, and takes incredibly foolish risks for a pretty face. Very kindhearted to children, small animals and the helpless. His personal style is best summed up as Continental spiv; narrow pants, short hair and loud jackets. Cars : in the manga 1928 Mercedes Benz SSK; in the first tv series Miyazaki and Otsuka introduced him to the Fiat 500. In the second TV series he tries a 1932 Alfa Romeo Touring, and in SECRET OF MAMO he updates the Merc for a '31 SSKL. Guns : he likes the Walther P-38 among others. (Bond also favoured a Walther, the lighter PPK.) His voice actor for most of his career is Yasuo Yamada, though Toshio Yoshikawa voices him in THE FUMA CONSPIRACY. Yamada provided the voice for Andro Umeda in SPACE KNIGHT TEKKA-MAN and the Japanese voice for Clint Eastwood.



NAME Fujiko Mine

SEX Female
ORIGIN Japanese
AGE Unknown
HEIGHT 167 cm
WEIGHT 50 kg
HAIR Brunette
EYES Black
FACIAL HAIR None
SPECIAL CHARACTERISTICS Vital statistics bust 99.9 cm, waist 55.5 cm, hips 88.8 cm. Passionate interest in gold and men, especially Americans, Englishmen and Frenchmen. Her surname means 'peak' or 'summit' which may be a reference to her huge professional skills - 'simply the best'- or to her two most obvious physical attributes. As clever and agile as Lupin and far more ruthless and single-minded, her on-off affair and business partnership with him is punctuated by a series of relationships with rich men, usually the intended dupes of her next caper. Descended from a family of thieves, she also works as a spy on occasion. Her 'look' changes from film to series to OAV as different chara designers interpret the Monkey Punch model of sexually-charged duplicity, from sweet-faced Miyazaki girl to sharp Furuse chick. CAR : Austin Mini, also has a Kawasaki bike. WEAPON : handgun is a ladylike little Browning M1910, but she can improvise with just about anything when she has to. Her voice actress, Eiko Masuyama, provided the voice of Honey in Go Nagai's first CUTIE HONEY anime.

ルパン三世



NAME Daisuke Jigen

SEX Male
ORIGIN Japanese
AGE Unknown
HEIGHT 178 cm
WEIGHT 70kg
HAIR Black, long
EYES Black, not usually visible
FACIAL HAIR Short beard
SPECIAL CHARACTERISTICS Reputed to be the best shot in the world. Wears hat pulled down over eyes. Monkey Punch comments that he had James Coburn in mind when he created Jigen especially the gunslinger character in THE MAGNIFICENT SEVEN, a creation he always admired. Jigen is a taciturn, beer-drinking, chainsmoking firearms expert who spend some time in the USA, to avoid a little trouble with some dangerous men. He looks like a typical beatnik, hat pulled over his eyes and cigarette hanging from his lip. His clothes are described in a number of sources as 'American-style'. His taciturn manner hides deep loyalty to his old friends and although he has left the gang to work alone on several occasions, and frequently deplures Lupin's casual, laid-back attitudes, he always turns up when needed. He avoids women - especially Fujiko, whom he distrusts - and his best friend is his trusty Smith & Wesson Mk 19 Combat Magnum or Magnum 27. Voice Artist Kiyoshi Kobayashi also provides the Japanese voice for Lee Marvin.

Profile pictures from THE MYSTERY OF THE HEMINGWAY PAPERS, others from the original manga.

© Monkey Punch/Sotsu Agency/TMS

NAME Goemon Ishikawa XIII

SEX Male
ORIGIN Japanese
AGE Unknown
HEIGHT 180 cm
WEIGHT 63 kg
HAIR Black, very long
EYES Black
FACIAL HAIR none
SPECIAL CHARACTERISTICS Always wears traditional dress. A swordmaster of great skill. Has vowed to avoid women, but is irresistibly attractive to them. Goemon is the descendant of an ancient line of samurai and strives to preserve the old virtues of bushido in the changing modern world. Reserved, proud and stoic, he is a loyal and dependable companion whose courage is beyond question. He never uses firearms, replying on the sword of his ancestors, Zantetsuken, his most prized possession, which is capable of cutting through any object as easily as if it were a sheet of paper. His vow to shun women comes within an ace of being abandoned in THE FUMA CONSPIRACY, which opens at his wedding ceremony. His first voice actor was Chikao Otsuka, who is the voice of Tora in USHIO AND TORA. However Makio Inoue also provides his voice, eg in THE GOLD OF BABYLON. Inoue is a wellknown voice actor with roles in such anime as CAPTAIN HARLOCK.

The author gratefully acknowledges the assistance provided by the following publications and people : ANIM-AGE, THE ANIME, KAPPA MAGAZINE, MANGAZINE (Italian publication from Granata Press), Vicki M. Wyman and

INSPECTOR ZENIGATA - com-

piler of the above data, taken from the dossiers of the ICPO (aka INTERPOL), the hapless Zenigata is a good cop whose life is dominated by his constant failure to capture Lupin III. He is ninth in a dynasty of detectives stretching back to the Edo period in old Japan, but as an Inspector in the ICPO he can chase his nemesis all over the world rather than being restricted by national boundaries. (Monkey Punch has said that in creating Lupin and Zenigata, he had the relationship of Tom and Jerry in mind!) When he thinks Lupin is dead, he becomes a monk; however the news of Lupin's 'resurrection' soon brings him out of the temple and back to the chase. The voice of Zenigata, Goro Osatani, began his seiyuu career dubbing Charlton Heston!



More next issue on the gang and their capers and on the current UK releases.

LUPIN : 813 NO NAZO (The Notorious Thief Lupin : The Enigma of 813)

1981 TV film of a Leblanc story, this time from Toei Doga : LUPIN TAI HOLMES (Lupin vs. Holmes).

1981 The last episode of the manga, subtitled KANKETSUHEN (The Last), published in May, shows Lupin and the gang on a small island which blows up under Zenigata's horrified gaze ... Monkey Punch follows this with another adventure of the boy Lupin and Zenigata.

1982 LUPIN HASSEI makes its short-lived debut. A projected TV series, coproduced by TMS and European company DIC, advertised in the anime magazines of the day with settei as well as promotional material, it was edited into a 58 minute film before being abandoned because of 'production problems', one of which was said to be a copyright dispute with the Leblanc estate. Set in 22nd century Paris, LUPIN THE EIGHTH traces the adventures of descendants of the original Lupin gang; Lupin is a rather Westernised fop who has a spaceship orbiting Earth! Directed by Taro Rin, written by Yutaka Kaneko, chara designs by Shingo Araki.

1984 Third TV series, 50 episodes screened on YTV Saturday 19.00-19.30 hrs from 3rd March to 28th September 1985. Directors Shigetsumi Yoshida, Osamu Nabeshima and Yuzo Aoki; Aoki also did chara design with Tatsui Yanagino, Shingo Araki and Hidetoshi Owashi. Writers Jiku Omiya and Yasushi Hirano, TMS produced. 1985 TMS's third LUPIN III feature film, BABILON NO OGOON DENSETSU (The Gold of Babylon Legend) premiered on 13th July. Seijun Suzuki and Shigetsumi Yoshida directed, chara designers were Yoshio Urasawa and Jiku Omiya, designers Yuzo Aoki, Tatsu Yanagino and Hidetoshi Owashi. Due for UK video release in 1995 by Western Connection, subtitled. US release by AnimEigo, subtitled.

1987 - FUMA ICHIZOKU NO INBO (The Fuma Conspiracy) premiered in the cinema on 26th December. Director Masayuki Oseki, chara design Yasuo Otsuka, new LUPIN voice actor Toshi Yoshikawa. Released in the UK by Western Connection, subtitled. US release by AnimEigo, subtitled.

1988 Futabasha return to LUPIN III publishing with an illustrated book of games.

1989 NTV's tv special BYE BYE LIBERTY! KIKI IPPATSU screened 1st April, produced by TMS, written by Kanze Kashiwabara, chara design Noboru Furuse, director Osamu Dezaki.

1989 Futabasha sublicense publishers Chuokoronsha to produce a series of 250-page volumes of the gang's adventures.

1990 NTV/TMS special screened 20th July, HEMINGWAY PAPER NO NAZO (The Mystery of the Hemingway Papers), directed by Dezaki with the BYE BYE LIBERTY! team.

1991 NAPOLEON NO JISHO O UBAE (Theft of Napoleon's Dictionary) screened on NTV 9th August; TMS produced and Dezaki supervised direction and animation team.

1993 Another NTV/TMS TV special, LUPIN ANSATSU SHIREI (Order to Assassinate Lupin) screened on 23 July 1994 EPOCH release a new LUPIN III computer game for the Super Famicom/SNES

1995 A new LUPIN III film is due in the cinema in Japan ...



'Religion' is a word loaded with associations for the Westerner. It tends to mean organised bodies of belief, conflated with temporal power and codified and structured in a holy book. In Japan, where there is no blanket policy from the state on how religious beliefs should be organised, 'religion' bears more resemblance to our 'folklore'. I should stress that this is not meant to be insulting. By 'folklore' I mean the confused cultural memories from bygone ages, whose meaning has been all but lost but whose motions continue to be played out. Britain is supposedly a Christian country but there is no passage in the Bible that tells us to hide from witches at Hallowe'en, bring a tree into our houses at Christmas, or give eggs to each other at Easter; yet we do. This is historicity, the constant replaying of fragments of our cultural past; every time an Englishman decorates a Christmas tree, he becomes a little groove in the scratched record that is our cultural memory. In much the same way, Japanese folklore replays their own cultural memories; every now and then, perfectly sane Japanese people will act like refugees from a desolate land who think that Japan is paradise, like

ter two examples, co-opted into English as *devil* and *demon*. The ambiguity has been wiped out; we are now told that these creatures are *evil*, as opposed to the *good* of the new dominant religion. These peculiarities in translation stretch both ways. The Japanese language has no word for a single, omnipotent Creator, and so the early missionaries were obliged to cobble a term together from words that the Japanese would recognise. Thus, to this day in Japan, the Christian God is known as *kamisama*, 'Honourable Spirit'. On a conceptual level, this is not an adequate translation; it is a foreign loanword, hastily tacked onto a language which had no genuine need for it, and which still does not.

So when we see religious references in an anime, we sometimes have the chance to see historicity in action. In *DEVIL HUNTER YOKO*, for example, we are given a window on a bygone Japan where women were in charge, allegedly. We are shown two matriarchal households (Yoko's family, and then Yoko's friends) who have to cope with the battle of the sexes. Yoko is a 'terminator of iniquity' seeking to right wrongs on the astral plane, but her secret concern is getting a man. Underlying much

LORE BREAKERS

Sex, Religion and Devil-Hunting

by Julia Sertori

mortals dwarfed by the immensity of the Middle Kingdom, or, and this is the important bit, like simple farmers trying to scratch a living from the soil.

This ancient, hungry farmer lurks inside Japanese culture just as naked berserkers who paint themselves blue lurk in ours. His only concerns are that his farm is protected from marauders and the elements, and, in the earliest times when there were not enough other farmers to band together into a state collective, he looks to the gods to protect him. The pattern of agrarian belief is not unlike that of many other cultures; the main difference is that the original animism remains in Japan. It has not been supplanted by the more 'advanced' beliefs of organised religion. Many cultures tell stories about supernatural beings. The Japanese *kami* is on a par with the Chinese *shen*, the Burmese *nats*, the Thai *phi*, the Cambodian *neak ta*, the Indian *devi* and the ancient Greek *daemones*. These creatures, sometimes good, sometimes evil, exist in a world parallel with that of human beings. A good example of the way in which Christianity has skewed our own folklore can be seen in the lat-

of the anime's demonic action are the simple concerns of an agrarian fertility cult; look after the land and make babies. There are a lot of romantic dead-ends in *YOKO*, but these are just as important as the devil-hunting, because Yoko's search for a man and her wars with the demons are in fact two approaches to the same thing. One of the theme songs sums it up when it says '... all men are devils in disguise.' Yoko's mother wants her to lose her virginity as soon as possible, since this will save her from the mandate of devil-hunting; it also implies settling down early and carrying on the traditions of her culture. Yoko's tough and independent grandmother, however, wants Yoko to be more careful about her choice. Grandmother wants Yoko to 'hunt demons', or in other words, to sift through the available bachelors until she finds a suitable mate. The 'demons' that she destroys en route can be regarded as also-rans, failing the test for various reasons. While Yoko's hunt for a man is the preoccupation of parts one and three of the OAV series, part two deals with the other element of agrarian culture, the fertility of the land. Yoko must protect her village

(subsumed by the metropolis, but a village nonetheless) when its fertility is threatened by a building project. Although we are shown a violent conflict with the spirits whom Yoko has disturbed, the episode ends on a different note. Yoko rebuilds their shrine, since placating the spirits is the only way to ensure their continued support; there is obviously more to life than straight-

devils metaphor does in Japan. But the blood-sucking beasts we see in YOKO have been derived from Western movies, not Japanese mythology. The Japanese word for vampire is *kyuketsuki*, which is nothing more than a rereading of the Chinese characters *xixiegui* ('blood-suck-ghost'); it implies a kind of malevolent spirit, but not one attached to the vast amount of cul-

Episode three's closing song reads like a large 'women-only' sign, haranguing male voyeurs for staring at beautiful female flesh, while simultaneously taunting them with its promises. There is a wonderful contradiction here: just as Yoko is desperate for a man but can only find devils, so the first song urges the listener to hang onto love while the second is a bitter, man-hating

diatribe. Is YOKO a chance for the ladies to have an independent role model and some handy tips on romance? Or is it a chance for the fellers to get a good eyeful, and (although they wouldn't admit it) to sneak a glimpse of a girl's private life, as she does girlie things like talk about men and put on her make-up? Maybe, just maybe, DEVIL

HUNTER YOKO is supposed to be both these things; those clever Japanese (marketing men and women) strike again! But, I'm sure I hear a few of you shouting, there are examples of Western religions in anime. Where we do see Christian iconography or organised religions in anime, they tend to be negatively portrayed.

Some of the appearances are superficial, such as the crucifixes in TOKYO BABYLON. They indicate religious fervour and magical ability, and they're worn by both sides, but their inclusion in the anime seems more cosmetic than significant. The TOKYO BABYLON crucifixes owe more to *LIKE A VIRGIN* than the Virgin

Mary. Interestingly enough, the man who saves the day wears an inverted crucifix on his tiepin. Should we spend hours debating whether it's a Satanic cross or a St. Peter's Cross? I don't think so, we've got videos to watch.

In other works, we are often shown organised religions as hotbeds of misguided fanaticism, with charlatans at the helm. In Yoshihisa Tagami's GREY, there is a large reli-

gious component, built out of several beliefs. Big Mama, the soulless computer, is seemingly opposed by the Resistance, a quasi-religious organisation who dwell inside a giant floating statue of the Goddess of Mercy and await Armageddon, which they believe will be followed by a paradise on Earth. It takes our hero, Grey Death, to notice that the Resistance cares more for conflict than for the members it is supposedly protecting, and that (literally) all initiates have had to sacrifice part of their humanity to join. It comes as little surprise at the close of the anime to find that the Resistance is just one more face of Big Mama, designed to catch the anarchist who fall through the other nets, give them a cause to fight for, and then betray them. The rationale is that the Resistance is one more opiate for the people, and that its existence dilutes the effect of the dangerous elements who might otherwise have struck out for Big Mama on their own, as Grey eventually does.

Similar sentiments can be found in GUY:SECOND TARGET, where the golden goddess turns out to be the larval form of a hideous monster, and the worshippers are merely being used by the upper echelons to further their own aims for temporal power. The High Priests promise a new dawn for their followers, but when the veneer surrounding the Goddess is removed, its true nature is ugly and corrupt. It must be said that the role of Western religion in defining these examples remains questionable.

Possibly we are crediting Christianity with too much influence on Japan, even in a negative sense; since the Japanese in general appear to take religion far less seriously than their Western counterparts, it is possible that the religious organisations are serving as metaphors for something else. For example, while we may see a corrupt religion, the intended audience might have seen the organisation itself; the religious part might just be window-dressing. In GREY, GUY and GREEN LEGEND RAN, the protest seems to be aimed at the leaders' willingness to deceive their people, and the hypocrisy that underlies their promised. One look at the Japanese government ought to demonstrate only too well that the average Japanese is far more concerned about the temporal world than nebulous supernatural beings. One should always bear this in mind when trawling for religious significance in anime, because sometimes the answer is not all that obvious. While we may see an attack on religion, the original audience may be seeing a commentary on the latest political scandal, with religion as a smoke-screen. Viewed in that light, Yoko's adventures in love seem like a far more attractive option for a good night's viewing.



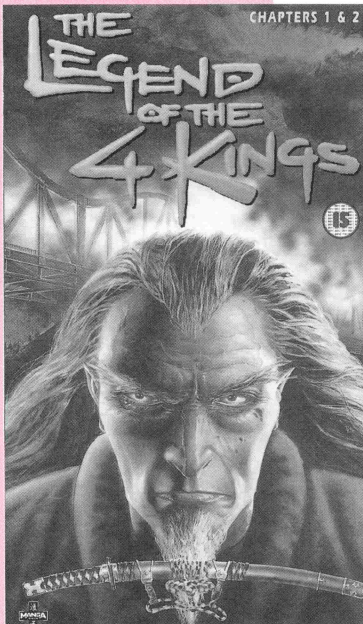
forward devilhunting.

However, it is not possible to claim that YOKO is completely isolated from the rest of the world. There are also borrowings from the West's own mythologies. The Gothic locations and the vampirish goings-on in the first episode owe very little to Japanese influences. They are not incongruous, carrying as they do many of the sexual implications in our culture as the whole men-as-

tural baggage that the word 'vampire' has for a Westerner.

It would be interesting to see a chart that divided YOKO fans by sex, to see just who was getting which message. The preoccupation with sexual awakening, while tenuously related to aspects of Japanese religion, ought to be very appealing to a femal audience, and I must admit I found some of the songs almost embarrassingly militant.

videosc



THE LEGEND OF THE 4 KINGS

Episodes 1 & 2, of 6
approx 92 minutes
MANV 1064
CERT 15
RRP £13.99

Based upon the novel by Yoshiki Tanaka, this is a made for TV series in an epic style. Because it's basically a TV show the quality of the animation isn't quite up to what you'd expect from a modern O.V.A. However it does have a kicking sound-track, and the pretty boy character designs for the heroes are very appropriate. For once Manga Video haven't edited both episodes together. All the original opening and closing titles are in place (although the closing titles have been squashed down to half the screen to accommodate the English language credits).

The story tells of four orphaned brothers who live in a wealthy Tokyo suburb and who are apparently just four young rich guys. Appearances though are deceptive. Each is possessed of incredible speed and strength and that is nothing compared to what's to come. They are the inheritors of a 3000 year old mythic legacy which is just about to come to fruition.

These first two episodes introduce the boys, some of their relatives and the real ruler of Japan, who knows all about the source of the brothers' powers and wants to use them to ensure that his vision of Japan survives. This results in a total clash of culture between eighties style yuppiedom, gang brutality and nobler, traditional Japanese manipulations versus naive yet cool super-guys.

The basic story isn't bad. It could get really spectacular. However the script wavers a fair bit - it should have been much tighter and the voice acting is below the usual Manga Video standard. But if conspiracies and Chinese legends slowly coming to life in modern day Japan are your thing then this is a series worth plugging into.

ROBERT LYN DAVIES

GUYVER 10 - HAUNTED VILLAGE

MANV 1053
£5.99
CERT PG

Okay so by now we all know what to expect in terms of animation quality and voice acting. All that I

need do is report is that the Guyver is maintaining it's level on all of these things, which means that I can concentrate on the story

Guyver 10 contains more plot than most of the previous episodes combined, plus the customary amount of zoanoid bashing action for which it is famous. This episode starts in the wake of Guyver 1's hollow victory over Enzyme 2. Sho is still recovering and the gang have decided that their mountain retreat is far too vulnerable. Their only course of action is to run for it.

A lot happens from this point on, including the revealing of Guyver 3's identity to Dr Balcus, the return of an enhanced survivor from the lost unit, Sho becoming unable to use the Guyver, a developing sense of morality amongst the heroes, and the further building of the shadowy Murakami's character. Just how can he know so much about Chronos and still be alive? The Guyver may be only comic book eye-candy, but at least as the series starts to close it becoming more interesting.

ROBERT LYN DAVIES

GUYVER 11 - THE BEASTMASTER.

MANV 1056
APPROX 26 MINUTES
£5.99
CERT PG

The penultimate Guyver! It's time to reveal all and explain the plot. The Beastmaster acts as a foundation for the grand finale which is surely to come in Data 12.

The focus is Murakami, the mysterious 'journalist' with a an improbably big gun. As they hide out in the forest Agito finally insists that Murakami spills the beans about Zoanoids, Chronos and the Guyvers. The result is a slight expansion on what we already know about the zoanoids, humanity and the history of the world. Plus one or two worrying facts about the Guyver units themselves. Cue big fight between Guyver 2, and 3 freshly unpacked Enzymes. The battle is fierce and does not go Agito's way, but an unexpected amount of aid comes from Murakami who now is forced to reveal the full extent of his considerable powers.

The arrival of a zoalord (?), more revelations on the history of humanity and a little more bonding between Sho and Mizuki. All this, plus the last of the lost unit becoming very much a wild card, leaves us

waiting to see how will it all end. Although the lines in the sand are all drawn at last, it still seems that the end is still some way off (even though there's only one episode in the series left).

ROBERT LYN DAVIES

AD POLICE 2 : THE PARADISE LOOP

(original title THE RIPPER)
28 mins approx,
MANV 1066.

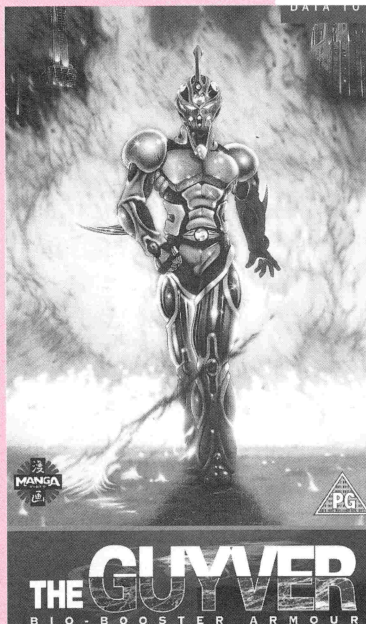
A new law has extended the definition of 'boomer' to include anyone with more than a certain amount of their body replaced by cybernetics. Anyone can strive for equality, but the rules will always be changed to stop them. Humans can now be boomers too, and this episode's case history is, of course, a woman.

Caroline is denied a career on the grounds that her sex will always interfere with her judgement. So, she has most of her body replaced with cybernetics, and embarks on a successful career. She also becomes the Paradise Loop Ripper, attacking 'whole' women on the subway and slicing out their wombs. Thanks to the new law which classifies her as a rogue robot, even though she is human, this is a job for the AD Police.

Once again, AD POLICE is concerning itself with pressure on women, and this time the emphasis is on the workplace. Caroline has her sexual organs removed because she thinks it will allow her to compete with her male counterparts for the plum jobs. She is met with success, but pays the price later when she realises how much she has sacrificed. The constraints of her society forced her to rip out her own womb, and she becomes an agent of that society, delivering impromptu hysterectomies to unwilling victims.

In this episode, we also have a new virgin sacrifice. Young cop Iris has never had any implants, but is increasingly troubled by one of her eyes. The doctor is insistent that she should have the eye replaced. Why be troubled by the limitations of the flesh, when with the flick of the scalpel she can be as flawless as the next man?

Tellingly, her friend Vanessa has already had part of her body replaced. In a scene which loses its resonance before a non-Japanese (or rather, un-linernoted) audience, she shows off to Iris holding up her prosthetic little finger. The Japanese hand-signal for womanhood has



been removed and forcibly replaced with an artificial substitute, read into that what you will. The gleefully ironic thing is that this elaborate feminist polemic about abuse is being sold by the same company who offer us 'GUNS, BABES and COLOUR', in that order. If all you see is bare flesh and stabbings, then you probably won't realise that a cybernetic finger is pointing at you. If you see something more, I'll leave you to spot the rest of the meaningful cues yourself, and with a little question to ponder. This anime provides us with an interesting definition of what it means 'to die like a woman'. What are they telling us here, and what will the gutter press make of it? And remember, don't write, it's just for fun ...

JULIA SERTORI

AD POLICE 3 - I WANT MEDICINE

(original title THE MAN WHO BIT HIS TONGUE)
27 mins approx,
MANV 1068

I'm still snickering at the MV press release which urges me to spend Valentine's Day with them if I can't find a girlfriend(!?) Just in case they're serious, I'm keeping A.D. POLICE by the tv.

"It had to end this way", says Gena, and in a way she's right. The AD trilogy finishes with a bleak view of what the future holds. One of Gena's ex-lovers, who seem to be scattered around MegaTokyo like industrial waste, has been turned into a crime-fighting cyborg. AD3 widens the allegorical nature of the material, covering many of the concerns of 90s society. Gena is wimping out and turning into a post-feminist, worried that her cybernetics have sent her down a one-way street to destruction. Meanwhile, her alter-ego, the psychotic Dr. Takagi, is plying Gena's ex with drugs while using him for her own bizarre form of safe sex. Needless to say, it all ends in tears, with no hope of redemption around the corner. AD3 is not as powerful as its predecessors (the ROBOCOP steals are too obvious) but it is still a fitting conclusion to one of anime's more cerebral offerings.

JULIA SERTORI

CRYING FREEMAN

5: The Impersonator, and
6: The Russian Connection
100 mins approx,
MANV 1039

Our illustrious editor refused to allow me to give this tape a one-

word review on the grounds that this is a family magazine. The CRYING FREEMAN series has been getting steadily worse all along, and these concluding parts keep up the noble tradition. AD POLICE, GENOCYBER and GUYVER have all been weighing in with very short programming times for your money, so one thing in CRYING FREEMAN's favour is its length. But, then again, if you're anything like me you won't get ten minutes into it before you're praying for a swift conclusion. The animation is incredibly tacky, and the fact that the two final episodes have been lumped together on one tape should be enough of a hint. Completists who have lasted this far in the series will probably buy it. My advice to you is buy a good book instead. Or even a bad book.

JULIA SERTORI.

TENCHI MUYO! RYO OH KI

episodes 5 & 6: **Kagato Attacks** and **We Need Tenchi!**
PIO 10007,
60 mins approx,
cert PG

The concluding episodes of this hugely popular OAV series see Tenchi finding not only Grandfather's secret and his own ancestry but also his own true nature and his courage and self-belief. Mihoshi confirms our suspicions of her utter uselessness when galactic criminal Kagato turns up, and another fatal female is added to the already explosive mix in the form of master scientist Wasshu. Only the youngest members of the team, Sasami and Ryo-oh-ki, have the unselfishness and presence of mind to do something really useful, like transforming... TENCHI's verve, charm and humour have won hordes of fans in Japan and overseas; these episodes continue the light-hearted atmosphere and devotees of the first two tapes won't be disappointed. And since Pioneer promise the TENCHI MUYO SPECIAL soon, we haven't seen the last of our good-for-nothing made good.

HELEN McCARTHY

MOLDDIVER

5: Intruder and **6: Verity**
PIO 10008,
60 mins approx.,
cert PG

The final episodes have some tense moments, from Mirai's desperate rush to see her beloved Mr. Masaki before he leaves on his dangerous mission to her battle with super-android Isabelle in the very heart of

the sun. There's lots of action but not too much gore, and the bright, clean design and artwork (especially Hiroyuki Kitazume's chara designs) keep the look light and contemporary. The requisite romantic build-up to the happy ending is nicely handled. In the end, while MOLDDIVER may have fought crime, trashed city property and kept Dr. Machinegal in check, it hasn't changed Mirai's life at all; she's still studying, working and entering beauty contests. The true difference is that now, finally, her dream romance is a dream no longer. The most exciting technology is no substitute for real life! Kawaii, ne. (ain't it cute?)

RORY DONNELLY

GREEN LEGEND RAN

Volume 1, 45 mins,
PIO 10005, cert PG/15 (tbc)
Volume 2, 45 mins,
PIO 10006, cert PG/15 (tbc)

A romantic adventure with a political as well as an ecological message, GREEN LEGEND RAN is the story of a world whose water has vanished and whose air is scarcely breathable. The control of water and fresh air is power, and the ruling religious cult is engaged in a battle with 'freedom fighters' whose methods are often no less reprehensible than those of the oppressive regime they are fighting.

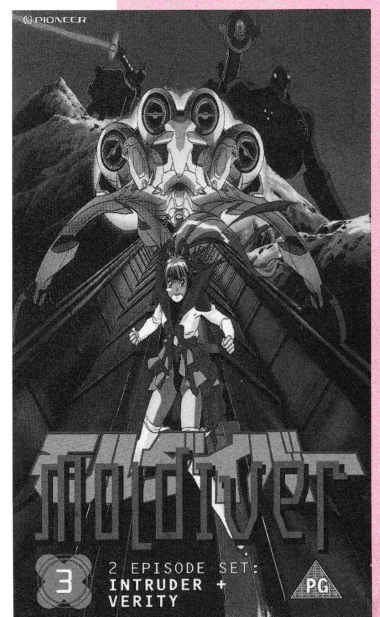
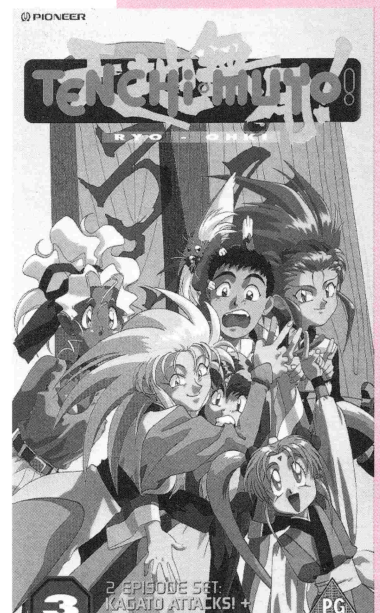
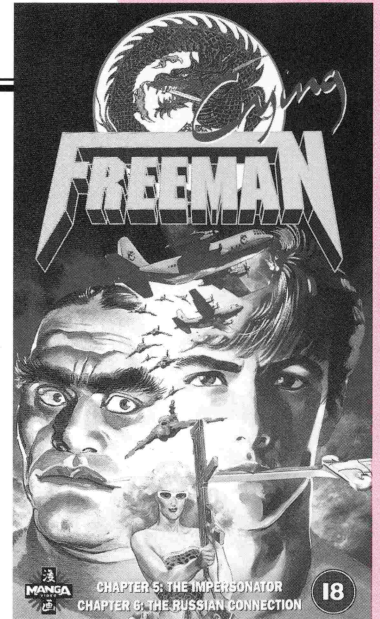
GREEN LEGEND RAN addresses these concerns through a classic adventure story, strongly directed by Satoshi Saga and designed by Kengo Inagaki, which will be accessible even to young children but has plenty to offer older fans too. The increasingly abusive nature of our relationship with each other and our planet is a major concern of urban life in the twentieth century; maybe it's time for more cautionary tales.

RORY DONNELLY

USHIO & TORA Vol 1

WESTERN CONNECTION,
WEST 025,
60 mins,
cert PG (tbc)

Based on the successful manga, and with rather more of the spikiness and 'attitude' of the original surviving the transition to anime, USHIO & TORA is described by many fans as 'CALVIN & HOBBS on acid'; it combines horror, action and wacky humour. But Ushio & Tora share adventures fighting the ancient monsters and spirits who still inhabit modern Japan, we see that this isn't really a science fiction or horror story at all. This is a buddy show





- like STARKY AND HUTCH, like CAGNEY AND LACEY, like Harlan Ellison's classic A BOY AND HIS DOG - and a very, very good one at that. Sharp, quirky chara designs and imaginative use of colour characterise the series, reflecting its relationships and tensions and giving it a biting edge unusual among the soft, sweet pastels of much contemporary anime. I really like this and I have no hesitation in saying BUY IT!

HELEN McCARTHY

DEVIL HUNTER YOKO part 1

WESTERN CONNECTION, WEST 024, 45 mins, cert 18 tbc

Yoko Mano is the inheritor of a proud family tradition; now 16, she's old enough to take over as the 108th generation of demon hunter in the family, defending humanity against the armies of darkness. Of course, Yoko doesn't believe in all that ancient mythology yet ...

This series was a huge hit in Japan and has enjoyed considerable success in its American subtitled version. The combination of the classic naked-transformation sequence so popular in magic girl shows, a seriously cute heroine, demonically possessed bitch-babes as opposition and swordfight sequences involving much loss of clothing has proved irresistible. But YOKO has more than its superficial attractions. Even

if you don't subscribe to the view that it has a strong religio-feminist subtext, Takashi Miyao's contemporary chara designs have considerable charm, and director Katsuhisa Yamada keeps things moving at a cracking pace. Fast and fun.

HELEN McCARTHY

SALAMANDER 1

WESTERN CONNECTION, WEST 026, 60 mins, cert PG tbc

Based on the hugely successful Konami video game, SALAMANDER is the first of three OAVs with glossy chara designs by Haruhiko Mikimoto, one of the giants of the art whose work includes the legendary MACROSS and GUNBUSTER. Directed with the emphasis on pace by Hisayuki Toriumi, the video still can't cut its links with gameplay - seen one shoot-'em-up, seen 'em all.

Subtitled THE MYSTERY OF POLA, the story has a quest for a lost father, the discovery of the sole, beautiful survivor of a spaceship wreck, the invasion of planet Gladius by evil, parasitic creatures called Bacterian and a feud between close friends over the beauty. It's all harmless fun and it looks very nice indeed, but SALAMANDER is on the lightweight side; no religio-feminist subtexts to worry about here!

HELEN McCARTHY

LUPIN III : THE FUMA CONSPIRACY

WESTERN CONNECTION, WEST 027, 73 mins approx, cert PG tbc, subtitled

Cartoonist Monkey Punch created the characters of the LUPIN III saga in the 60s, inspired by the massive popularity of the James Bond films and the original Arsene Lupin, a fictional French jewel thief from the early years of this century. By the time Yasuo Otsuka directed Monkey Punch's team in this charming caper movie in 1987, other influences - notably those of Steven Spielberg and George Lucas - were as strong as that of the original inspiration, and the film is a thoroughly enjoyable pastiche of Japanese and Western cultural references whose overriding sense of fun has an almost quaint innocence underlying its sophistication.

Stoic samurai Goemon is marrying Murasaki Suminawa, but when his bride is kidnapped by the rival Fuma clan, a criminal mob trying to get their hands on the ancient family treasure, the whole gang gets involved. Wonderful action setpieces like the scene in the railway yard and the final, climactic fight in the underground city where the treasure is stored are as nail-biting as anything done live; film buffs will note the references to THE NAME OF THE ROSE and numberless Hong Kong historical epics. Masayuki Oseki's dynamic direction keeps



"CALVIN AND HOBBS on acid ... sharp, quirky designs and imaginative use of colour give it a biting edge unusual among the soft, sweet pastels of much contemporary anime"

- Helen McCarthy, ANIME UK



"Now Yoko is old enough to take over as the 108th generation of demon hunters in her family. It's a pity she doesn't believe in all that stuff ... yet ... Fast and fun..."

- Helen McCarthy ANIME UK

INCOMING!

release roundup

6 March	Guyver Data Twelve (dub) Ninja Scroll (dub) Macross Plus part 1 (dub) Legend of Four Kings 3/4 (dub)	Manga Video Manga Video Manga Video Manga Video
20 March	Macross: do you remember love? (sub) Plastic Little (sub) Starblazers part 4 (dub) Robotech volume 4 (dub) Oh! My Goddess (sub) Bubble Gum Crisis One (dub)	Kiseki Kiseki Kiseki Kiseki Anime Projects Anime Projects
27 March	Salamander 3 (sub) Slow Step 1 & 2 (sub) Lupin III: The Gold of Babylon (sub) Ushio & Tora 5 & 6 (sub)	Western Connection Western Connection Western Connection Western Connection

(Unfortunately guys: - all information is subject to change!)

an

things moving along at a cracking pace, and the sequence showing the ravishing Fujiko in scarlet leathers on a red motorcycle proves beyond doubt that Priss Asagiri of BUBBLEGUM CRISIS isn't the only biker queen in anime! This has long been one of my favourite films; buy and enjoy.

HELEN MCCARTHY

GENOCYBER 2+3

MANV 1067/1069
cert 18

When Manga Video picked Genocyber to form the third part of their Cyberpunk Collection, they may have made a tactical error. Not because of the quality of the anime itself - part one is fine entertainment for those of us who enjoy evisceration, brutality, and hallucinatory confusion, and parts two and three form a worthy sequel. However, I have the sneaking suspicion that the producers, have split a second, quite reasonable, story into two very short videos that just don't stand up separately.

Part one of Genocyber ended with twins Diana and Elaine fusing to form Genocyber, and destroying the entire island of Hong Kong in a fit of pique. Part two opens in a war-raging desert country, where Elaine, now encased in Diana's cyborg body, sees her friends viciously gunned down and turns into Genocyber to take revenge.

Meanwhile, a man called Sakomizu has developed a kind of robot pilot called a Vajranoid, using an offshoot of the Mindshadow technology that created Genocyber in the first place. The test bed for this creature is the UN aircraft carrier Alexandria, heading for the war zone with a complement of high-tech fighters. Elaine is taken aboard and the Vajranoid, recognizing her power, runs amok, eventually taking over the ship and everything on it, turning vessel and crew into a single, hostile organism. Cue Genocyber, and some messy taking-apart.

If seen as one video, rather than two, this second episode of the Genocyber saga is not at all bad. The dodgy video techniques so amusing in the first part have been toned down, and while the script is a bit lacking in places the dubbing is fairly invisible. Taken separately, though, part two goes nowhere and ends on a cliffhanger, and part three is all fight and no plot: proof indeed that a good show is far more than the sum of its parts.

P.J. EVANS



"Glossy chara designs by one of the giants of the art..."
- Helen McCarthy, ANIME UK



"Based on a novel by Kazuo Arimura and Western culture references, this is a gripping, suspenseful, fun, fast-paced, almost quadric, cinematic, and gripping in its style."
- Helen McCarthy, ANIME UK



VIEW

ONIBABA

Tartan Video TVT 1128
cert 18, 105m, £15.99,
b/w, subtitled, widescreen

This is a gem, and a pleasant surprise. ONIBABA is very much a refutation of the traditional Samurai ethics of duty, obligation and honour - largely seen as irrelevant and destructive to the lives of ordinary people. Set in feudal Japan, where two rival emperors and their respective armies vie for ultimate power, the story takes place in a marshland of tall waving grasses, where two women (a mother and her daughter-in-law) survive by killing wandering samurai warriors and selling their armour and weapons to buy food. The military have a voracious appetite for food and weaponry and the country is in economic ruins - the peasant menfolk have been inducted into the rival armies, and their dependants have been left to face starvation and death as the emperors fight their futile battles. When young peasant Hachi returns from the wars after fighting for both sides (who he fights for is, after all, irrelevant to the fact that he doesn't want to die), he comes alone: the mother's son (and girl's husband) has been killed - ironically enough, by enraged farmers as they attempted to steal food on the way home. The scene is set for a menage-a-trois, as Hachi and the girl become increasingly attracted to each other, sidelining the mother - who will not be able to survive on her own and also wants a man. The film has a tangible air of sexual tension, along with a claustrophobic feeling generated by the isolated reed huts, adrift in a vast sea of waving grasses. However, there is no love here, only lust and necessity, leading to an unexpected, and violent, climax - all the more shocking because of the slow, measured pace of the beginning of the film. The photography is excellent, the composition beautiful, and the story rivetting. If you thought you couldn't like a 60's black and white 'art' movie, give this a try - you might change your mind...

AS TEARS GO BY

Made In Hong Kong, HK 015
cert 18, 95min, £12.99,
subtitled, widescreen

AS TEARS GO BY is the directorial debut of Wong Kar-Wai, later to make the acclaimed art house movie 'Days of Being Wild'. This has been called a Chinese 'Mean Streets', and unfortunately, this is one of its problems - for the first half, the shadows of Harvey Keitel and Robert de Niro hang over the movie, with Andy Lau taking the Keitel role, and Jacky Cheung, de Niro. It also shares one of Mean Streets' faults, namely lack of narrative structure. This is a slice of life film, and while it never approaches the doomed inevitability of Keitel's failure to escape his roots (Lau never has a plausible chance at a new life,

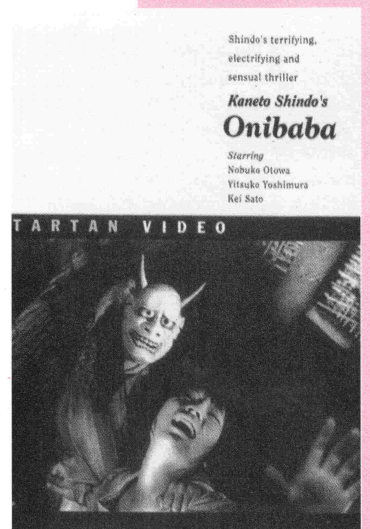
LIVE Kicking

by
JOHN
SPENCER

where you feel Keitel could almost make it), it has a lot going for it; with Lau's strong performance as big brother to Cheung's psychotic loser and wannabee hard-man. Lau plays the real thing, and all he wants is out - in this case, a care-free life with Maggie Cheung. And who wouldn't?

However, in this film, women are essentially a distraction from the honour and obligation of 'real' men; and so Lau is forced to return once again to save his brother, who has pledged to carry out a dangerous hit for one last chance of fame as a tough guy (if only for three minutes). With all its faults, this is a powerful film, with terrific performances from Andy 'rebel without a cause' Lau and Jacky Cheung and a marvelously understated portrayal from Maggie Cheung. A well photographed, gritty portrait of life on the street, with superb action sequences.

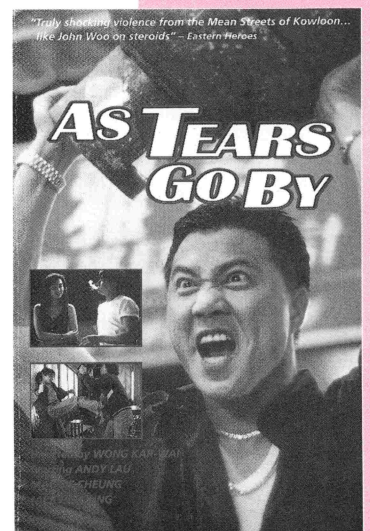
MIHK also release *Dirty Ho*, cert 15, a traditional kung fu flick directed by Liu Chia Liang.



Shindo's terrifying, electrifying and sensual thriller

Kaneto Shindo's
Onibaba

Starring
Nobuko Otsawa
Yitsuko Yoshimura
Kei Sato



"Truly shocking violence from the Mean Streets of Kowloon... like John Woo on steroids" - EasternHerald

AS TEARS GO BY



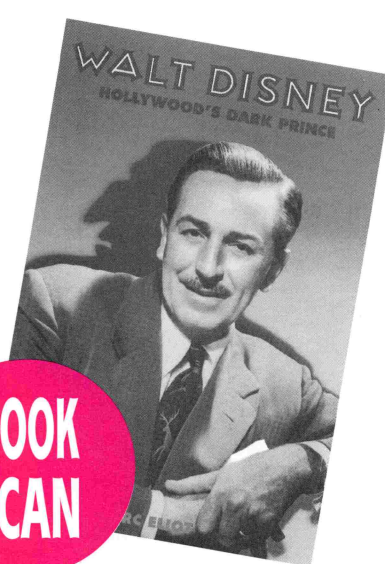
WONG KAR-WAI
with ANDY LAU
and JACKY CHEUNG
and MAGGIE CHEUNG

**TWO SIDES
TO EVERY STORY**
by Jonathan Clements

As luck would have it, this issue's books for review neatly cover the extreme ends of the anime world. One is a textbook of the Japanese language itself, while the other is an in-depth look at the origins of America's best-known animation studio. Don't you just love it when a plan comes together?

First up is Deleeece Batt's **KATAKANA GAMBATTE**, a follow-up to her acclaimed hiragana textbook. For those of you who may not know of the first book's existence, it is well worth checking out. Both of the **GAMBATTE** books star Gamba, a cartoon monkey who wants to help the reader learn how to read his fiendishly-difficult native language. This he does with mini-strips, games, mnemonic pronunciation aids and jokes. Each symbol in the syllabary is accompanied by a cartoon to aid memorisation, a few examples of the letter in use, and essays to show these examples in context. Unlike the staid hiragana syllabary, katakana is used most often for slang and the transposition of foreign words. Since both these word-forms are very common in anime, a basic katakana knowledge is a handy acquisition for any serious fan.

Both the **GAMBATTE** textbooks are supposedly aimed at Australian scholl-children, but manage to avoid the mistake of talking down to their readers. Those learners turning to the books after a grounding in anime will be pleased to see that Sailor Moon and Ultraman get their own mini-essays, and those with an interest in manga in the original language will probably, like me, be delighted to find the meanings of many sound effects explained clearly for the first time. There have been rumours that Batt came under fire after the publication



**BOOK
SCAN**

of **HIRAGANA GAMBATTE**, with claims that the pronunciation aids, which use *English* words to show how *Japanese* words are voiced, could be misleading. This would explain the disclaimer on the copyright page, which urges readers not to place too much faith in the pronunciation examples, and to seek out a native speaker if unsure. I would have thought it obvious that a book on its own is not sufficient, especially since the **GAMBATTE** books are supposed to be used with a teacher present for optimum learning. For this reason, the placing of the disclaimer looks more like a legal get-out clause, ready to silence the disgruntled members of the teaching profession who wish they had thought of the **GAMBATTE** method first. The **GAMBATTE** books make no claim to be comprehensive; even if you memorised both of them from cover to cover you'd still have to learn a couple of thousand kanji. What the **GAMBATTE** books do claim is that learning with them will be fun, and that when you've finished, you will know more about the language and the people of Japan than when you started. I found the **GAMBATTE** books to be both fun and instructive, and who could ask for more?

Well, if one were really jaded, perhaps a bit of scandal and skulduggery wouldn't go amiss. Enter Marc Eliot, with his extremely unauthorised biography of Walt Disney, **HOLLYWOOD'S DARK PRINCE**. Needless to say, Eliot has received no co-operation whatsoever from Disney's estate, but has done his best to rake all available muck. Disney-worshippers may be in for a bit of a shock, but to this reviewer, who wouldn't be seen dead in a pair of Mickey Mouse ears, the man himself comes out rather well. He is pictured as driven and obsessed, a master propagandist and businessman whose genius allowed him to carve his name and neuroses deep into the American psyche. Fans of the films will be very interested to see how an original fairy tale was filtered through Disney's own oral interpretation before an audience of animators, who were then packed off to start work on the finished product. Eliot also provides a few insights into Disney's personal life, which help to explain some of the changes made to the stories as they made their way from book to screen. Those interested in animation as an industry will also find much in this book to recommend it. In the early

days of talkies, on-screen movement was rendered almost impossible in live-action films by the demands of primitive sound recording. Since animation sound did not need to be recorded in conjunction with the pictures, they could be as action-packed as the audience wanted, and this was the niche that the early Disney films exploited. Eliot covers not only this, but the shoestring years during which the studio surfed on the edge of bankruptcy, before finally catching the big wave of success.

Disney died in 1966, before the Japanese animation industry had really got off the ground. But in the struggles of his studio during the previous decades, it is possible to see foreshadowings of the anime business. The Disney studio was one of the first entertainment companies to get involved in 'multi-media' in its old incarnation, with books and TV cashing in on the studio's main business, films. Except that films are not the Disney empire's main consideration any more; the merchandising comes first, and the 'intellectual' property has to meet its demands. Observers of the UK anime scene will have a smug chuckle as they read about Disney's ill-fated journeys into other media (these are the people who built a plastic castle in France, just down the road from a real one) and the ongoing attempts to encourage the public to associate all the works in a particular medium with the products of just one company.

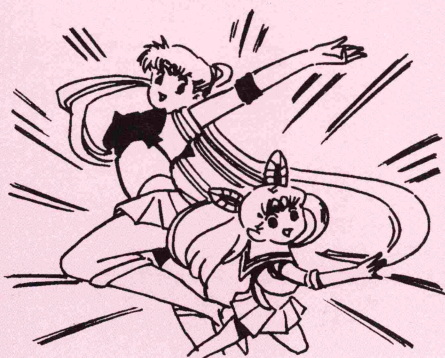
Eliot's book is particularly good on the art of image-building, both of characters and of Disney, man and studio. The studio's realisation that cinematic success could be linked to commercial merchandising is one that has been exploited in Japan many times over, and the anime studios follow Disney's original lines very closely. There is also the whole idea of the back catalogue, which appears to be an accidental discovery by the studio that cartoons set in the past, aimed at children and without associative liveaction stars, could be re-released at regular intervals to new generations of consumers. This mentality of 'recyclable' product is very relevant to today's anime boom, since it is concerned with the important questions of what can be re-released, where you can sell it and how you can create a market for it. Some Disney cartoons are too 'American' for a British audience, just as some anime may be too 'Japanese'. Those people with an interest in issues of control in the UK anime business could do a lot worse than read Eliot on Disney as cultural propaganda; what is left out, what is added, and, above all, why? Japan is not UROTSUKIDOJI, and, of course, America is not SNOW WHITE.

Deleeece Batt, **KATAKANA GAMBATTE**, Kodansha International, ISBN 4-7700-18819, £8.99

Marc Eliot, **WALT DISNEY: HOLLYWOOD'S DARK PRINCE**, Andre Deutsch, ISBN 0233-98863-7, £17.99

○ーラームーン

A hit comic and animated TV series, **セーラームーン** is about timid schoolgirl, うさぎ who undergoes a Superman-like transformation into the brave and beautiful superhero **セーラームーン**. With the aid of a talking cat, she fights to protect the world from the evil of the Queen of the Dark Kingdom. **セーラームーン** wears a glamorous version of the sailor-style uniform that most Japanese school-girls wear.



○コハン

More and more Japanese are buying and selling **セコハン** clothes and knick-knacks. Traditionally people have shunned second-hand goods, but economic hard times and fashion is changing attitudes. Young Japanese, for instance, love wearing second-hand jeans and jackets bought from the growing number of flea-markets.



Dear Helen,
It isn't very often that I disagree enough with an AUK article to write in about it, but I felt that I just couldn't let Peter J. Evans' TOKYO MIRRORSHADES article go without some comment.

I quite enjoyed the article up until the point where he stated that cyberpunk had at one time been a tightly defined genre, which had been diluted in recent times. I find it unusual that Peter at no point tried to define this genre; just what is his definition of cyberpunk? He states that the eponymous cyberpunk story is probably BURNING CHROME and I have to agree that this is as fine an example of the genre as you will find, but even at the birth of cyberpunk, there were many different writers engaged in the production of the child. For some idea of how diverse the genre was you could, for instance, read MIRRORSHADES, THE CYBERPUNK ANTHOLOGY, edited by Bruce Sterling. Other notables include Walter Jon Williams, often forgotten in reviews of the history of cyberpunk (though not in this case), John Shirley and Michael Swanwick. In the end, the best definition of the genre that I have read is to be found in the roleplaying game CYBERPUNK, and that is 'Style over Substance', that cyberpunk is an attitude more than anything else, and is more than its component parts.

It is true that Japanese cyberpunk is a sleeker and faster animal than its western counterpart, but that alone doesn't make it any less cyberpunk. OK, so SILENT MOBIUS is a lot less gritty than many other stories, but it seems to me that 'MOBIUS bashing' is the fashionable thing in anime fandom at the moment. If most of the current crop of fan favourites are lacking in the nihilism that is required to be cyber, I suggest that you take a look at the AD POLICE 25 book by Tony Takezaki, particularly File 5, MegaTokyo. You will have to go a long way to find a better short story in the world of manga than this.

Even the American authors have realised the need to diversify to survive; just take a look at the excellent SNOW CRASH by Neal Stephenson, and the not quite as excellent VIRTUAL LIGHT by William Gibson. These are no less cyberpunk than BURNING CHROME but are products of a slightly different standpoint than that of the early 80s.

And this is the difference. The anime cyber comes from a different culture, and is aimed at a different market to that produced in America. It is always difficult to judge the products of a different culture, and to do so by our standards is a mistake.

I would just like to point out that there are many other things in this

article that I agree with, but the major point is, I feel, incorrect. **DAVE ROSS**, South Shields, Tyne & Wear, UK.

ANIME CYBERPUNK - DOES IT EXIST?

MICHAEL MINNOTT, San Clemente, CA, USA

I was really intrigued by Peter J. Evans' article TOKYO MIRRORSHADES. Mr. Evans makes a convincing argument that the phrase 'cyberpunk' has become an overused marketing catch-all for every near-future sci-fi story with a dark, cynical edge. The whole concept of cyberpunk has become self-mocking. It seems now that almost any modern sci-fi story, at least in cinema and television, has to have some affectation of cyberpunk. For example there is the ubiquitous scene where the hero needs some vital piece of information that he can only get from 'the Net'. The ending remains the same, however, a high-noon shootout with the badie. The computer network serves only to let the audience know that the story takes place in the future, but serves no further function in the plot.

Mr. Evans suggests that a new name be found for the anime version, but I suggest that this would be pointless. There really is no such version to be named. Much of the anime Mr. Evans cites has a stronger link to science fiction of the 1950s and 60s than to anything done in the last decade. AKIRA is a case in point. It owes much more to 2001: A SPACE ODYSSEY (and CHILDHOOD'S END, the book that film was derived from) than to anything that might be called cyberpunk. The main idea in AKIRA, at least in the film, regards the next step in our evolution as sentient organisms; the transition from physical to purely spiritual/intellectual beings. AKIRA may have punks on motorcycles (and perhaps assorted chemical stimulants as well) but as Mr. Evans points out in his article, this does not make the film cyberpunk. What about BUBBLEGUM CRISIS? Well, it's a great marriage of BLADE RUNNER and STARSHIP TROOPERS. Philip Dick and Robert Heinlein would be proud, but it still



isn't cyberpunk.

How about SILENT MOBIUS? Try GHOSTBUSTERS with less humor and more drama. BATTLE ANGEL? I'll give you four words: MAD MAX meets JABBERWOCKY. Don't get me wrong. I enjoyed all of the above films. It's just that Mr. Evans is right when he asserts that they are not cyberpunk, at least not according to his discrete definition of the genre. The question does remain: is there anime cyberpunk, or some such derivative? Not that I've seen. I must admit that I'm not up to speed on Japanese science fiction writers, but that may be the best place to look for Japanese cyberpunk. Thematically, one may do well to look at literature in the pre-war era. Novels such as NO LONGER HUMAN and KOKORO convey a strong sense of fear and isolation as Japan rushes headfirst into the industrial age. You are never so alone as in a crowd and this has never been as true as in modern, urban environments. In both tales we see characters who seem totally lost in a world that, for them, has been turned completely upside down as a result of technology's rapid pace. So there you have it. I only hope I stepped on no-one's toes in the

process! I enjoyed Peter J. Evans' article and look forward to more of his work in the future.

PETER EVANS replies
Thanks for your letter, Dave: we'll just have to agree to differ on a couple of points, but I would like to clarify a couple of things ...

To begin in the middle, I didn't know that MOBIUS-bashing is turning into a national pastime, but I am pleased. I guess it means other people have realised how facile it is as well. Sure, it looks very pretty, but just like the cardboard cake at a wartime wedding, there's sod all underneath the icing. Some characters and a story would have been nice. As for cyberpunk, you are right in stating that it is an attitude more than a set of criteria, but it is an attitude that the Japanese have conveniently discarded. The worlds of Gibson and his acolytes are places with no moral or social values whatsoever, just information overdose, rampant consumerism, and careering technology. The team spirit integral to BGC, AD POLICE, and SILENT MOBIUS is alien to cyberpunk as Bumas and LuciferHawks. Once you change something enough it becomes something else: CYBER CITY OEDO isn't cyberpunk in the same way that a CD isn't a vinyl record - it crossed the line, changed too much.

As for whether VIRTUAL LIGHT and SNOW CRASH can be included in the cyberpunk library, I would have to move my personal goalposts a long way to get them in. A bit of extrapolated tech and some swearing isn't enough for me, I'm afraid.

SOAP

BOX

animail

We want your input! Write to Animail - Anime UK Magazine - 3rd Floor - 70 Mortimer Street - London W1N 7DF - England

Dear Helen,

Well, it's over a year since I started reading your esteemed publication. A year in which I've attended my first con and consumed as much anime as funds have allowed. Firstly I implore you to keep up the good work, your coverage of anime both at home and abroad (not just Japan) is to be commended. As is the way you have helped broaden my mind towards Japanese culture as a whole. Your magazine is, I feel, better than most of the American publications I have read and they've had longer at it.

Now I have said that, I feel it is time to launch myself into some of the issues for anime in Britain today. First, the release policy of the UK anime companies, there used to be the complaint that it was all blood/gore/sex fiend stuff, not for the kids at all. Now, although this is still being churned out, there's a move towards cute/chaotic stuff for younger persons with TenchiMuyo, Zeguy and so on. (I know you can get far cuter, but that's cute enough for me.) I thoroughly approve of this diversification, but I feel it is leaving the middle ground very bare. We need more BUBBLE GUM CRISIS, MACROSS II, GUNBUSTER and so on - not kid's stuff but not much gore either. Why don't they release some of the best loved and best known productions such as OH! MY GODDESS, SILENT MOBIUS, RANMA 1/2,

SECRET OF BLUE WATER and GUNDAM. Why do we love them? Because they're good, so if released one would expect them to sell well.

WILLIAM ARMITAGE, Birmingham, West Midlands, UK

P.S.: Have you got a clue where I can get a copy of AUK issue #6? I want to complete my set!

HELEN : *You could try NOSTALGIA AND COMICS in Smallbrook, Birmingham, who have some AUK back issues in stock - at the time of writing they are only charging normal cover price. As for release policies, it's really nice to see the expansion of the UK market bringing about a wider range of material on the shelves, and let's hope it continues. So far, most UK companies are wary of committing themselves to the release of anime TV series, Kiseki being an honourable exception with their STAR BLAZERS and ROBOTECH releases, but as more and more people become aware that there's anime out there for everyone to enjoy, this may change. Maybe 1995 will be the year of the TV explosion ...*

Dear Helen,

I just read issue 16 of ANIME UK and I loved the 'Mystic Warriors' article by Patricia A. Munson-Siter. Being a fan of the genre myself I couldn't help to agree with her opinions both about the reasons that make it so popular and the one that spoils it - the excessive gore. I would like to point another that (in my opinion anyway) stands against the credibility of the genre - the resort

to unexpected resources to save situations! In mecha shows for example, if the mobile suit has only a laser left, then you know that's the only weapon it can use. If the spaceship's engine blows then you know she isn't going anywhere. You always KNOW what the good/bad guys can count with (there have been exceptions). However, in magic shows there are no pre-set rules and the producers are basically free to do whatever they want. The temptation to simply use some 'mystical force' or 'cosmic energy' to come up with something unexpected and save the day is simply too great.

In the SAINT SEIYA series there's a sequence where Andromeda Shun is defeated and is about to be killed. How does he survive?

Fenix, who was buried for untold weeks, comes out of the ground in full shape with a statement "A Fenix is always reborn"! Also, we are told that Dragon Shiryu cannot summon his power twice, but if course he does that in one of the episodes thanks to "the power of friendship"!

My point is that someone watching a magical show knows that no matter how bad a situation is, the author can always break the rules to save it, and this spoils the enjoyment. It's their responsibility to be careful in how they use that power. After all, if done in the right places it actually adds to the story (remember AKIRA?).

Maybe I'm just being too demanding, as in magical shows one should appreciate the overall plot and not the details. But for once I would like to watch a show without having to ask myself "Are the good guys getting out of this one on their own or is the producer going to pull another fast one?"

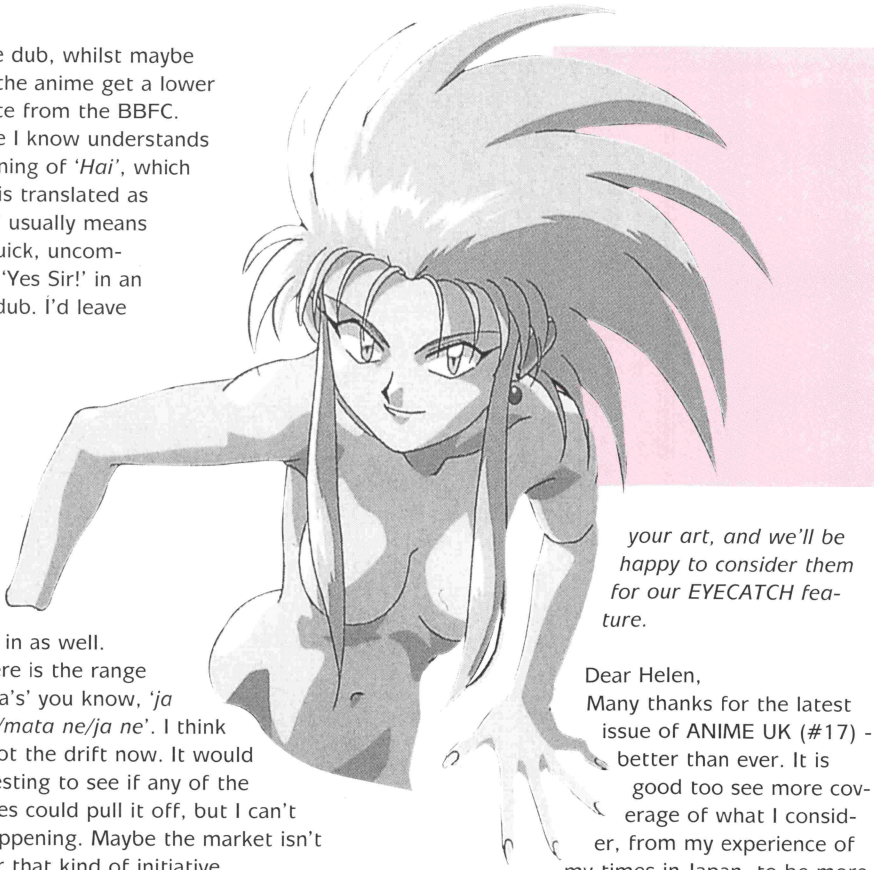
ALFREDO JOSE da SILVA, Ermesinde, Portugal

Dear Helen,

Your reply to Neil Morris' letter in issue 16 was very interesting. I'll tell you what other aspect I believe is missing from an English language dub. The loan-word. I have yet to see an English dub that actually uses the Japanese script to what I believe is its full potential. I will try to explain without too many spelling mistakes! The Japanese word usually translated as 'All right!' (*Yush*) in my honest opinion is the most infectious word I've ever come across, and extremely powerful in the anime I've seen. So I'd throw that word into the English script. Then there is the whole range of expletives. I think if it's possible to borrow a Japanese expletive and use it in the English script, rather than just an English equivalent, it would enhance the anime in general, helping to create the alien feel I get when I watch a



Japanese dub, whilst maybe helping the anime get a lower certificate from the BBFC. Everyone I know understands the meaning of 'Hai', which when it is translated as 'Yes Sir!' usually means a very quick, uncomfortable 'Yes Sir!' in an English dub. I'd leave



that one in as well.

Then there is the range of 'see ya's' you know, 'ja mata ne/mata ne/ja ne'. I think you've got the drift now. It would be interesting to see if any of the companies could pull it off, but I can't see it happening. Maybe the market isn't ready for that kind of initiative.

NOEL SAUNDERSON, Richmond, N. Yorkshire, UK.

HELEN : *That's an interesting idea and might work well for comic effect using a mix of Japanese and English in much the same way as the TV series 'ALLO 'ALLO used français. However, maybe it would make dramatic or horror scenes more difficult for actors to play convincingly? If someone can be persuaded to try it, we'll see!*

Dear ANIME UK MAGAZINE,

Enclosed please find a copy of a picture I painted. I hope you like it. I don't know if you can use artwork not being based on an existing anime or manga. Nevertheless it would be great to see my picture in your magazine sometime. The quality of the copy isn't really good; its original size is about 39 x 57 cm (watercolour). If you want to print it, let me know and I will send you the original artwork.

SIMON HEMPEL, Hamburg, Germany

HELEN : *I'm glad you didn't send your original - it really isn't worth risking loss or damage in the mail to a piece on which you've lavished hours of loving care! Yours was a fun picture, and we don't have any problem with printing readers' own manga-or anime-style inventions; but we don't normally print readers' artwork in colour - we just don't have enough space in our colour pages! So please send us clear black and white photocopies of*

ANIMAIL is your feature, where you can raise queries, comment or air your views on the anime and manga scene. We welcome readers' letters and will always do our best to reply to your questions. If you want a personal reply then please enclose a stamped, self-addressed envelope if you live in the UK, or a self-addressed envelope and one or two IRCs for overseas readers. All letters received are considered for publication in ANIMAIL unless you ask us not to do so.

your art, and we'll be happy to consider them for our EYECATCH feature.

Dear Helen,

Many thanks for the latest issue of ANIME UK (#17) - better than ever. It is good too see more coverage of what I consider, from my experience of my times in Japan, to be more

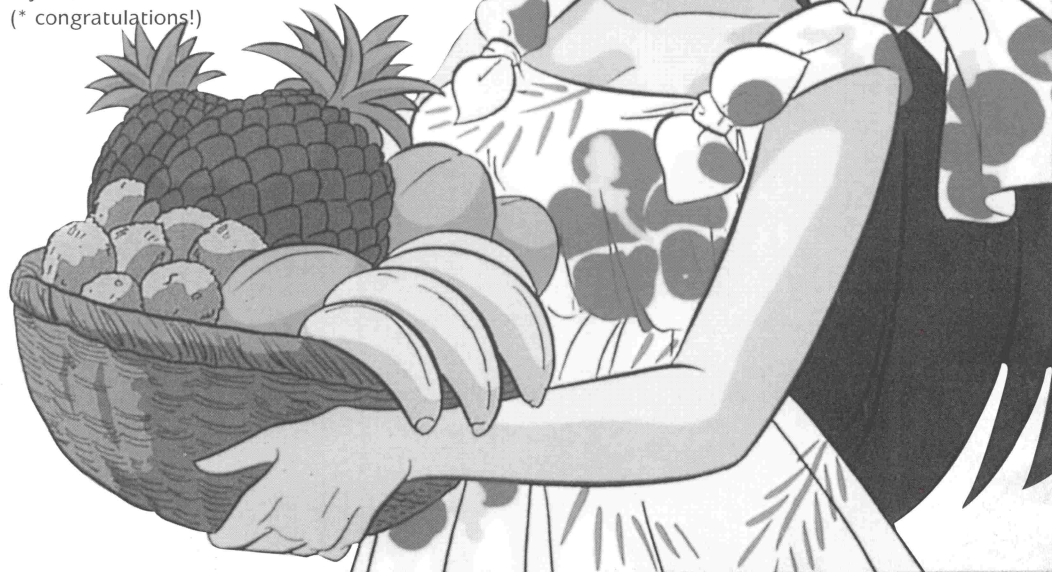
typical anime than the over-the-top violent animations. It is all well and good in its place but I fear that the introduction of Japanese animation into Britain has been rather one-sided. It would seem that other European countries have seen the more typical side of anime.

*Omedeto gozaimasu!** The Osamu Tezuka Award is without any doubt well deserved by all the team who put ANIME UK together. From the very first issue the flavour has been Japanese. On first look the cover is so similar to Japanese anime books that I thought ANIME UK was a Japanese production. I certainly look forward to the *HENSHIN* in the New Year. All I can say is *GANBATTE!*

Only one complaint - where is *DRAGONBALL*? Let's have some Akira Toriyama. I adore both *DR. SLUMP* and *DRAGONBALL* and would give my left arm to see them translated into English in both forms - anime and manga.

Ja mata ne,
CHARLES EVANS-GUNTHER, Flint, Clywd, North Wales.

(* congratulations!)



HELEN : *May we be able to fulfil all our readers' wishes as quickly and easily! Like you, I adore DR. SLUMP (Arale-chan is one of my role models!) and think Toriyama-sensei is one of the most gifted humorists around, as well as being an indecently talented artist. I hope we'll be able to run a feature on the crazy world of Penguin Village soon; meanwhile, enjoy Phil Lipari's DRAGONBALL compendium!*

Dear Helen,

I'd like to add to your review of *RECORD OF LODOSS WAR* (issue #17) that *KAZE ANIMATION* also has a PAL version available (sub). I bought a copy yesterday; and the same day I also bought also a copy of *LEGEND OF LEM-NEAR*. I like this a lot, it's (in my opinion) beautifully drawn and a good story but I've never heard of the creator before. On the back cover it says it is based on a manga by Satoshi Urushihara, who also designed the characters. Could you give me some information on this person?

BLOCKEN GERD, Lochristi, Belgium.

HELEN : *I don't know anything about Urushihara-san personally, but as far as his work goes you can buy another example right now - PLASTIC LITTLE. He created the manga and charas for this OAV series which is due out this Spring in the UK, and already available in Benelux, from Kiseki.*

ANIME UK FANZINE OF THE YEAR AWARDS 1994

Way back in October 1994, we announced our intention to honour the best in the European fanzine field. A fanzine is a publication produced by fans, for fans, not for profit but purely out of love for the subject and to put their views to fellow-fans. There are football fanzines, music fanzines, tv fanzines and many, many others; since 1990 there have been a growing number of British anime fanzines joining the European scene. (If you'd like a list, send a stamped, self-addressed envelope marked FANZINE LIST to ANIME UK.)

The winners of the awards will receive a certificate and a special prize, and are entitled to carry the words

ANIME UK FANZINE AWARDS 1994 - WINNER

on their cover for the next twelve months. The winners of the highest accolades - the two FANZINE OF THE YEAR awards - are entitled to describe themselves as

ANIME UK FANZINE OF THE YEAR 1994

on their covers.

Two small points - all fan contributions by professional writers and artists have been disqualified. I know many of us pros are still active in fandom, but these awards are specifically to honour fan activity. And since these are the first awards, for this year only we've taken material published before 1994 into account.

ENGLISH LANGUAGE FANZINE OF THE YEAR 1994 -

ANIMACE, England

The Colchester team have put together a fan's fanzine, with originality, charm and strong design values. Could go into a bit more detail and depth; worth watching for improvement on its excellent start.

EUROPEAN LANGUAGE FANZINE OF THE YEAR 1994 -

ANIMELAND, France

A model for fanzines everywhere, packed solid with great information and pictures. The serious research otaku's zine. The only criticism might be that it could brighten up a bit in design terms, but always a great zine.

BEST FACTUAL ARTICLE BY A FANWRITER -

the UROTSUKIDOJI manga/anime overview

in J.A.M.M., Belgium

BEST OPINION/EDITORIAL BY A FANWRITER -

A WOMAN'S POINT OF VIEW

in ANIMISM, England

BEST FICTION BY A FANWRITER -

CHILDHOOD FRIEND by Harry Payne

in TALES FROM THE CAJUN SUSHI BAR, England

BEST COVER ARTWORK BY A FAN ARTIST -

Steve Rushbrook

for ANIMACE issue 5

BEST INTERIOR ARTWORK BY A FAN ARTIST -

Jules Merriman

for two years of work in LEGEND OF THE O.V.A. FIEND.

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- GZ-03A "Trouble Consultants II" - variants of GZ-03 pair, same two characters with different poses and weaponry! **£1.50**
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- GZ-05A in STANDING pose, GZ-05B in WALKING pose.

From DENZEN MINIATURES, we have the TWIN CAT-GIRL pair (code SF71/72) - gorgeous figures by Chub Pearson, to the same scale and style as our ANIMETALS: **£1.50 the pair!**

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- APM-009 GENOM PERSONALITIES - Quincy, B.J.Mason and Mason/Largo in Powersuit!
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- PAND-4 Young Sexchanging Martial Artist in Female form
- PAND-5 Woodland Spirit (big fat furry cat-type thing...)
- PAND-7 Small Solnoid Droid, with 2 alternative "heads"
- PAND-8 Paranoid (alien) Commander
- PAND-9 Solnoid (female) ship's officer
- PAND-10 Schoolgirl Superheroine in Sailor Suit.

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FAN SCENE

FANSCENE ROUNDUP is the place to go for info on anime and manga fanzines, conventions and all kinds of fan activity. Make sure your fellow-otaku know about YOUR fanzine or get-together - send details to

FANSCENE ROUNDUP, ANIME UK, 70 Mortimer Street, London W1N 7DF, UK. Please note : convention info has to reach us AT LEAST three months before the convention date.

FUR ALL ANIMAL LOVERS ...

Write to **MARTIN DUDMAN** right away for a copy of **FUR SCENE**, the newsletter for anthropomorphiles in the U.K. The first (furst?) issue will set you back £1, plus another 50p for postage UK, £1 overseas. Write to **FUR SCENE**, 85 Croydon Road, Keston, Kent, BR2 8HU, UK, or email Martin@lupin.demon.co.uk.

EUROZINES

Some great zines are coming out of Europe, a good excuse to brush up your language skills and anime knowledge at the same time. Try these:

MANGAZINE SCANDINAVIA, Mega Scandinavia A/S, Linnesgade 14A, DK-1361 Copenhagen K, DENMARK. (English language)
ANIMANIA, Wierd Visions Media, Postfach 73, 56239 Selters/Ww, GERMANY. (German)
ANIMENIA, Postcode 2048, 3000 CA Rotterdam, THE NETHERLANDS. (Dutch)

J.A.M.M., Emmanuel Van Melkebeke, Parkplein 5, B-9000 Ghent, BELGIUM. (English)
M.A.G.+, Philippe VERHELST, 80 rue de la Pastoral, 1080 Bruxelles, BELGIUM. (French)
VIDEO J.A.F., Apdo. 180, D.P. 18690, Almunecar, Granada, SPAIN. (Spanish)
YAMAGE FANZINE, Weth. Wierdelsstr. 18, 1107 DK Amsterdam, THE NETHERLANDS. (English)

CLUB SCENE

In less than a year the **LONDON ANIME CLUB** has become a major part of the capital's otaku-life. Meetings first Saturday afternoon and third Tuesday evening of every month at the Clarence pub, Dover Street, London W1 (near the Ritz). Details from **David Cotterill** on 0181 202 9038 evenings.

ANIME GOODIES STRAIGHT FROM TOKYO!

If you want a mail order source in Japan, **YOSHIHIRO TAIRA** can help you. This cel dealer has opened, **ANIME WORLD STORE** in Tokyo and offers a mail-order service for anime and manga goods. Yoshihiro-san says that he is happy to hear from all AUK readers, but he only reads Japanese and English, so he can't answer letters in any other languages! Write to him at 2-6-9 Kitashinjuku, Shinjuku-ku, Tokyo, 169 Japan, or fax him on 81 3 3362 9388.

RETAIL ROUNDUP

WIN AN ORIGINAL TENCHI CEL!

PIONEER LDCE have given us a terrific prize to offer to our readers - an original **TENCHI MUYO!** cel. This isn't a 'limited edition' or a 'serigraph reproduction' but a real production cel, a unique piece of anime art. And if you're not lucky enough to win the cel, they've also given us **FIVE TENCHI MUYO!** videotapes as runner-up prizes. **ALL YOU HAVE TO DO to be in with a chance of this great prize is to send us a postcard with your name and address and the answer to one simple question : what is Tenchi's surname? Send it to the AUK address before 30th March 1995; first correct answer out of the bag on that day wins the cel, the next five each get a tape.**

OTAKU INSIGNIA! WIN AN L.A.C. T-SHIRT

The **LONDON ANIME CLUB** is celebrating its expansion, and has given us five of their exclusive t-shirts for our readers. Normally only LAC members can get one of these black and white shirts, designed by shojo artist **Rumi Vyse**, whose work has appeared in earlier issues of **AUK**.

To get one for yourself, send your name and address on a postcard to the AUK address by 30th March 1995. First five cards out of the bag each win a shirt!

Those nice people at **PIONEER** have something else to celebrate - the launch of their new title **GREEN LEGEND RAN**. And because **RAN** has a strong environmental message, they also want to promote the work of **GREENPEACE**, the world's leading environmental action group. So they've given us five sets of a **GREEN LEGEND RAN** videotape, an exclusive **GREEN LEGEND RAN** sweatshirt, and a **GREENPEACE** t-shirt.

To win one of these great prizes, just send your name and address on a postcard to AUK before 30th March 1995. First five out of the bag on that day win a set of goodies each!

If you want to write to other anime & manga fans worldwide, send us your name, address, age & a few details about your likes and dislikes, & your request will appear as soon as we have a space.

Mr. NOEL SAUNDERSON, 1 Carlton Grange Cottages, Aldborough St. John, Richmond, North Yorkshire, DL11 7AF, UK, age 23; fave anime **URUSEI YATSURA**, **BUBBLEGUM CRISIS**, **GUNBUSTER**; fave manga **APPLESEED**; fave group. **SCREEMIN CHEETAH WHEELIES**.

ZARINA HUI ZING LIEW, 357 St. Neots Road, Dry Drayton, Cambridge, CB3 8AY, UK; "My nickname is Zazti, and I'm 13 years old. I like to draw and paint manga style and play **SNES** under the strain of schoolwork!" Fave manga artists **Takahashi, Kishiro** and **Shirow**.

HARLEY SAGAR, 49 Lyndene Road, Didcot, Oxon., OX11 7EY; aged 17, interests inc. anime, manga, art, fantasy and kendo.

"Looking for penpals interested in anime and drawing manga. All letters will have a reply!"

MATTHIAS SAUER, Schlesische Strasse 85, 02828 Goerlitz, GERMANY, aged 18; wants to contact male or female Otaku from all over the world esp Japan, USA, UK; "Hobbies:collecting, painting and viewing manga & anime; fave manga **AKIRA**, **OH MY GODDESS**, **DIRTY PAIR**; fave anime **AKIRA**, **RIDING BEAN**, **UROTSUKIDOJI**. (You will get more facts if you write to me! I will answer every letter!"

SCOTT ADCOCK, 36 North Park Road, Erdington, Birmingham, B23 7YD, UK, age 16; "I don't believe that there is a single female anime fan in the **WHOLE** world (except Japan). If you want to prove me wrong, write to me. I am waiting for your letters."

IMPORTANT NOTICE

In the August/September 1993 issue of **ANIME UK** we printed the address of the **URAYASU INTERNATIONAL FRIENDSHIP ASSOCIATION**.

We have now received the following message from their Chairman, Mr. Hamano :
 "SORRY, WE CANNOT CO-ORDINATE ANY MORE MEMBERS FOR THE CORRESPONDENCE.

Since our ads of last year for the co-ordination of the Japanese pen-friends, we had many applicants for the correspondence. But we are afraid we cannot co-ordinate any more members because of the limit of our members. Thank you for your interest in correspondence with Japanese pen-friends and for sending us letters."

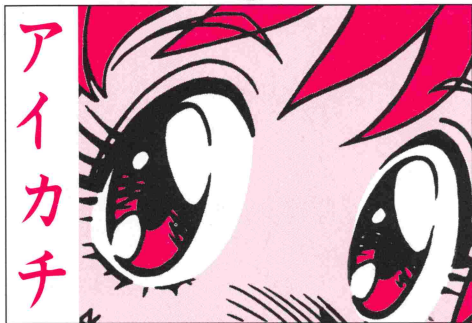


PEN PALS

CONTEST CORNER

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RELAX TAKE A MIND BREAK



eyecatch



ANTHONY RAY



**SIMONE
HODGSON**



**LAURA
WATTON**

Just how OTAKU are you?

Each month MINDBREAK gives you the chance to find out as we task your grey matter with three convenient levels of conundrums. The NEO level is based entirely on material available in the UK (and for the most part the US as well), so the answers should be within reach of most of you.

As to the other stages ... well, then it gets a bit more obscure. Answers next month. Happy head-scratching!

NEO OTAKU

1. The Dirty Pair work for the WWWA. What do these initials stand for?
2. How many LUPIN III tv series episodes are there?
3. Name the city featured in DOMINION TANK POLICE.
4. Name the transforming fighter planes in ROBOTECH.
5. In MOLDDIVER, what name is given to Hiroshi's MOLDDIVER?

OTAKU

1. In TENCHI MUYO, who does Mihoshi work for?
2. Name the 3 sizes of Totoro seen in MY NEIGHBOUR TOTORO.
3. Who created DEVILMAN, CUTEY HONEY and MAZINGER Z?
4. In PRETTY SOLDIER SAILOR MOON, who or what is 'LUNA'?
5. In STARBLAZERS/SPACE BATTLESHIP YAMATO, what planet must the crew reach to save Earth and what is the 'cure' they must bring back?

SUPER OTAKU

1. In MEGAZONE 23, what is the 'GARLAND'?
2. Name Tylor's ship in IRRESPONSIBLE CAPTAIN TYLOR.
3. Name the three 'races' in the UROTSUKI-DOJI/OVERFIEND saga.
4. Name the 7 girls in the original GALL FORCE OVA.
5. What do the following initials stand for, and from which anime do they come? - SDF ; AMP ; IPO ; SVD.

FAN ART SPACE : send us your black and white pictures (plus ssae for return) and we'll print those we like best!

ネクスト イッシュュ - (NEXT ISSUE)

アニメ
AnimeUK

BYE
BYE!



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LUM'S YUMS

☆ Ah, delicious!

★ INGREDIENTS ★
 ★ ONE PACKET OF SHOP-BOUGHT PUFF PASTRY
 ★ PAPRIKA PEPPER
 ★ ANCHOVIES
 ★ GRATED CHEDDAR CHEESE
 ★ SESAME SEEDS.

1 FIRST, ROLL OUT THE PASTRY TO ABOUT 1/4" THICK. (DON'T WORRY, IT WILL PUFF UP IN THE OVEN!) AND CUT IT INTO FOUR PORTIONS.

2 SPRINKLE ONE PORTION THICKLY WITH PAPRIKA AND ONE WITH SESAME SEEDS.

3 CUT INTO STRIPS ABOUT 1/4" WIDE AND 3" LONG.

4 SPREAD THE CHEDDAR CHEESE OVER HALF OF ONE PORTION, FOLD IN TWO AND ROLL OUT AGAIN TO 1/4" THICK, TRAPPING THE CHEESE INSIDE. DO THE SAME FOR THE ANCHOVIES ON THE FOURTH PORTION.

5 CUT EACH PORTION INTO STRIPS ABOUT 1/4" WIDE AND 3" LONG. PUT INTO A GREASED BAKING SHEET AND BAKE IN A HOT OVEN FOR 10-15 MINUTES UNTIL WELL-RISEN AND GOLDEN.

6 ENJOY HOT OR COLD (AND WE WON'T TELL ANYONE YOU CHEATED ON THE PASTRY.)

PHIL LASKER (Laska), 1995

CHARACTERS COPYRIGHT © R. TAKAHASHI/SHOGAKUKAN. KITTY · FUJI TV

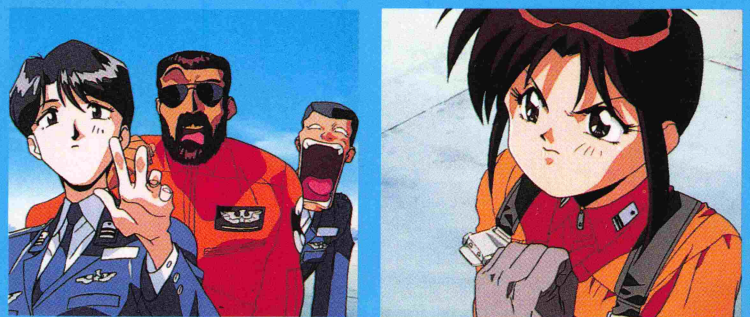
ANIME GALLERY

AOZORA SHOJOTAI
BLUE SKY GIRL SQUADRON

Here are some more pictures from AOZORA SHOJOTAI - there were too many to fit in the centre pages and we didn't want you to miss them! Ain't we good to you?

COMPETITION FLASH

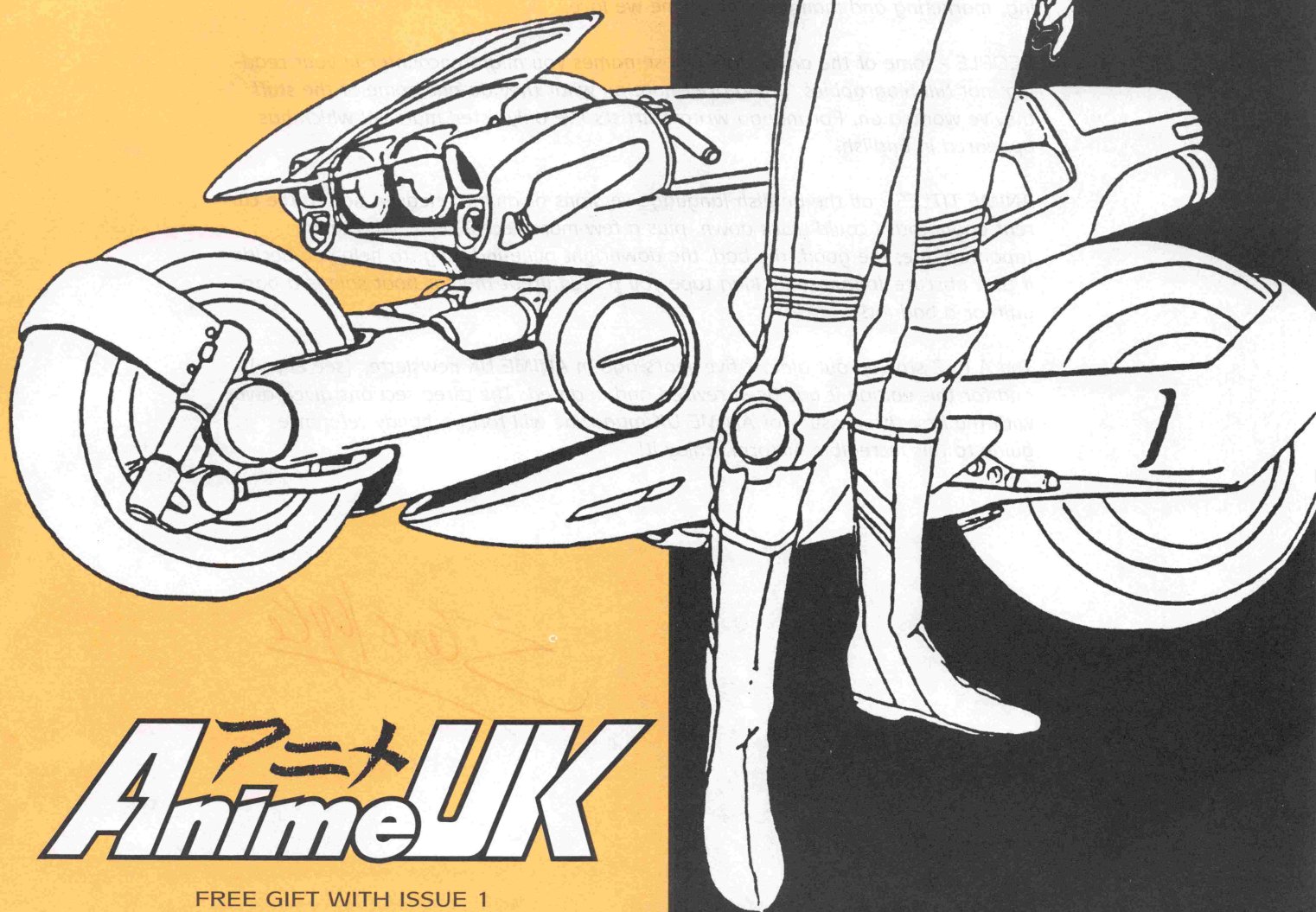
See the picture of Takuya's room with part of his anime collection? The trainee otakus among you may like to see how many of the models you can recognise. The first person to get them all right will get a prize! Answers on a postcard to AOZORA OTAKU at the AUK





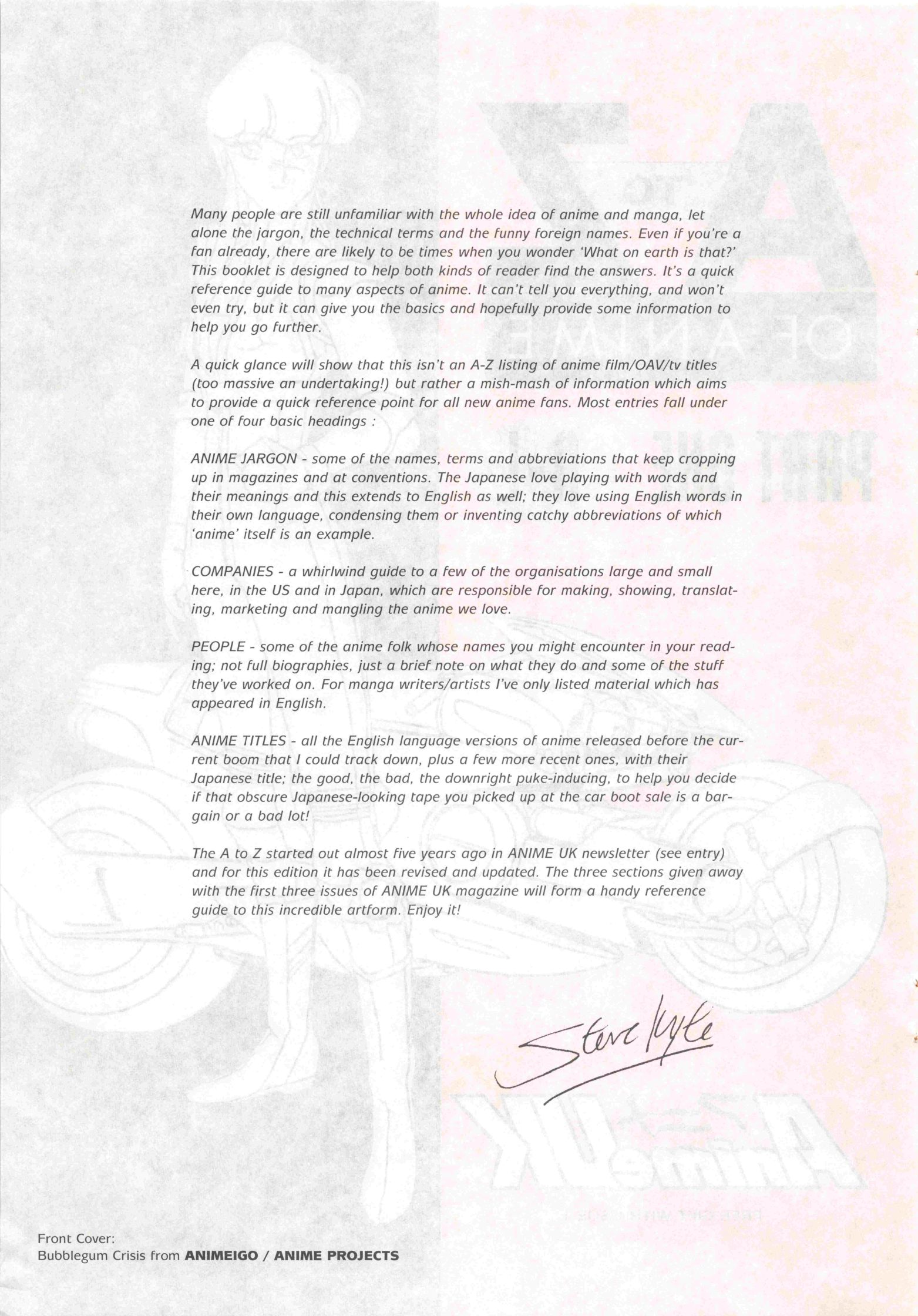
A TO Z OF ANIME

PART ONE A-L



アニメ UK

FREE GIFT WITH ISSUE 1



Many people are still unfamiliar with the whole idea of anime and manga, let alone the jargon, the technical terms and the funny foreign names. Even if you're a fan already, there are likely to be times when you wonder 'What on earth is that?' This booklet is designed to help both kinds of reader find the answers. It's a quick reference guide to many aspects of anime. It can't tell you everything, and won't even try, but it can give you the basics and hopefully provide some information to help you go further.

A quick glance will show that this isn't an A-Z listing of anime film/OAV/tv titles (too massive an undertaking!) but rather a mish-mash of information which aims to provide a quick reference point for all new anime fans. Most entries fall under one of four basic headings :

ANIME JARGON - some of the names, terms and abbreviations that keep cropping up in magazines and at conventions. The Japanese love playing with words and their meanings and this extends to English as well; they love using English words in their own language, condensing them or inventing catchy abbreviations of which 'anime' itself is an example.

COMPANIES - a whirlwind guide to a few of the organisations large and small here, in the US and in Japan, which are responsible for making, showing, translating, marketing and mangling the anime we love.

PEOPLE - some of the anime folk whose names you might encounter in your reading; not full biographies, just a brief note on what they do and some of the stuff they've worked on. For manga writers/artists I've only listed material which has appeared in English.

ANIME TITLES - all the English language versions of anime released before the current boom that I could track down, plus a few more recent ones, with their Japanese title; the good, the bad, the downright puke-inducing, to help you decide if that obscure Japanese-looking tape you picked up at the car boot sale is a bargain or a bad lot!

The A to Z started out almost five years ago in ANIME UK newsletter (see entry) and for this edition it has been revised and updated. The three sections given away with the first three issues of ANIME UK magazine will form a handy reference guide to this incredible artform. Enjoy it!

Steve Kyle

A

ACADEMY PRODUCTIONS - Japanese production company, made the SPACE CRUISER YAMATO TV series and films.

A-CLUB - fortnightly Chinese language anime magazine produced in Hong Kong; covers a wide range of anime, manga and modelling subjects, rips off latest pics & info from the Japanese magazines. Available from Chinese bookshops, eg CANNON & CO., 18 Newport Place, London WC2.

A.D. VISION - US anime label. Productions include US versions of DEVIL HUNTER YOKO, SOL BIANCA, and some 'adult' material. Bias towards subtitled. Now has a comic line, GRAPHIC VISIONS.

AMANO, Yoshitaka - Chara designer/illustrator. His creations include the original GATCHAMAN team, Yellow (Dancer) Belmont from GENESIS CLIMBER MOSPEADA (aka ROBOTECH - The New Generation), Vampire Hunter 'D', HEROIC LEGEND OF ARISLAN and the SRUNGLE team. Has also designed charas for computer games, the FINAL FANTASY series. Several books of his illustrations have been published.

ANIMAG - US magazine on anime and related topics, very nicely produced and highly recommended. Now ceased publishing, ran to 15 issues - not easy to find, but available in the UK from some specialist shops like Sheffield Space Centre, 33 The Wicker, Sheffield S3 8HS.

ANIMANIA - UK anime label launched 1994 with release of English dubbed versions of GUY: AWAKENING OF THE DEVIL and GUY:SECOND TARGET on one tape.

ANIME - What this is all about! Pronounced AN-EE-MAY, basically ANIMATION without the last syllable. Japanese loanword for animation, used by foreign fans to describe the Japanese product as distinct from, say, U.S. or Polish animation.

ANIME! A BEGINNERS GUIDE TO JAPANESE ANIMATION - there is as yet only one book in English on the history of Japanese animation, and this is it. Written by our own editor Helen McCarthy, it outlines the medium's development and gives an overview of the major themes. Published by Titan Books in November 1993.

ANIME COMICS - not true comics as such, but paperback-size books which tell

the complete story of an anime film or tv episode in 'photonovel' format, ie frame blowups, presented in comic strip form with word balloons. Several Japanese publishers produce them, best known over here is probably KODANSHA. US company VIZ produce DIRTY PAIR and GUNDAM anime comics, though these are in US comic format.

ANIMEIGO - US video label producing English subtitled versions of anime for home video. Since 1994 have also produced dubbed versions, including music tracks; titles dubbed so far are RIDING BEAN and BUBBLE GUM CRISIS. Since 1993 AnimEigo has worked in tandem with UK company ANIME PROJECTS, which handles UK sales of AnimEigo product as well as licensing some titles for UK release in PAL format. ANIME PROJECTS, 19 High St., Bangor, Gwynedd, LL57 1NP, Wales.

ANIMERICA - monthly anime and manga magazine published by VIZ Communications Inc., US offshoot of Japanese company Shogakukan. Manga strips, strong interviews with industry professionals, US and international news.

ANIME UK - Britain's first anime newsletter began publication in the summer of 1990, and ran alongside its daughter publication ANIME UK MAGAZINE until February 1994. The magazine was founded in October 1991 as the UK's first professional anime publication, and actually predated the UK's first dedicated anime label, Manga Video (see entry),

founded early in 1992. Until February 1995 it was sold bi-monthly via specialist comic, sf and game shops round the world, then relaunched as a news-stand monthly.

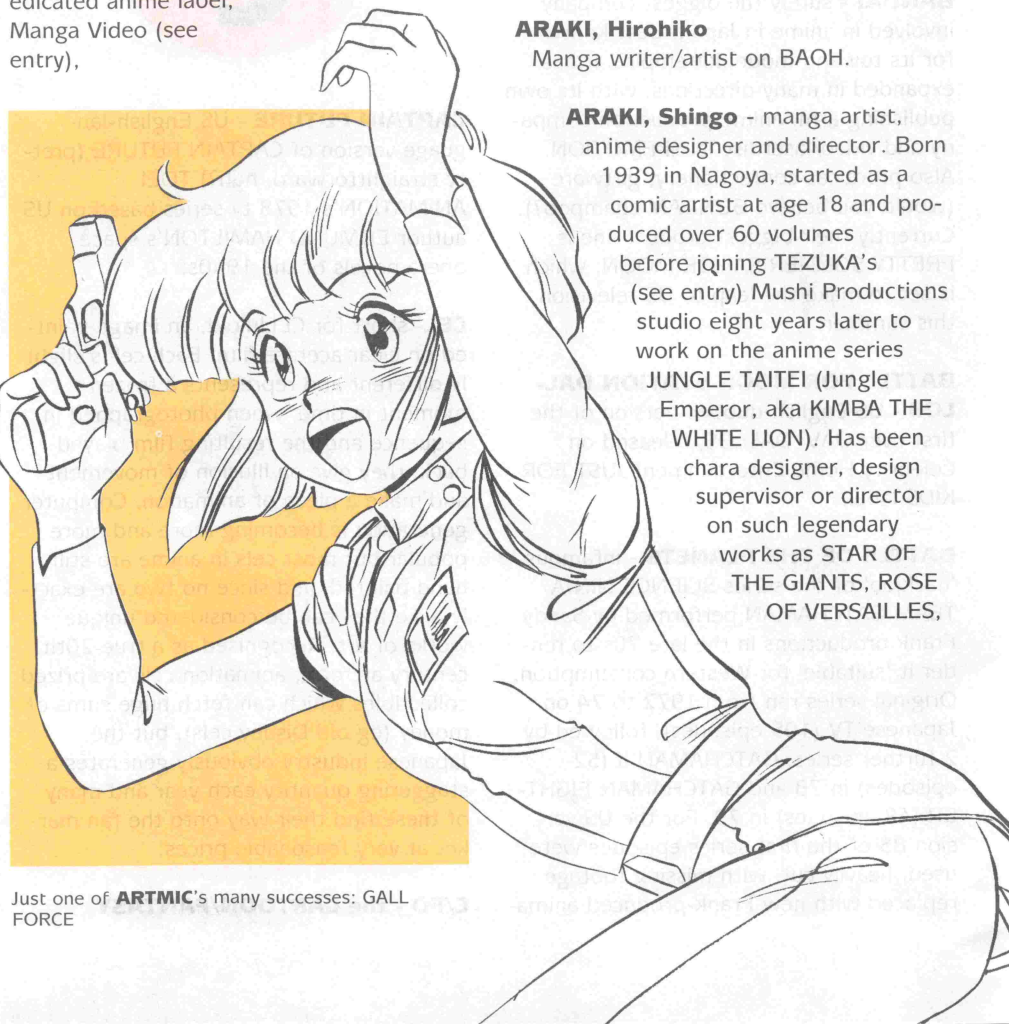
ANIME-ZINE - the first American attempt at a Japanese-style professional anime magazine: 3 issues, published irregularly from April 1987 by a team headed by Robert Fenelon and Beverley Headley, now ceased publishing.

ANTARCTIC PRESS - the first 'American manga' and the first English language anime zine cum manga anthology, MANGAZINE, come from this Texas publisher headed by US mangaphile & artist BEN DUNN (see entry) and his brother. MANGAZINE has been running since 1985. AP now publish many Japanese manga in translation as well as a wide range of other comics and SENTAI, the magazine of Japanese live action.

APAs - Acronym for Amateur Publishers Association or Amateur Press Alliance. A limited number of people publish a magazine by and for themselves only; each member contributes material by sending copies to the Official Editor (OE) who collates them and mails a copy to each members. APAs exist for most sf/fantasy subjects, some general in focus while others deal with one genre or even one show or chara. There are a number of anime APAs in the US (some welcome overseas members) but so far none in the UK.

ARAKI, Hirohiko
Manga writer/artist on BAOH.

ARAKI, Shingo - manga artist, anime designer and director. Born 1939 in Nagoya, started as a comic artist at age 18 and produced over 60 volumes before joining TEZUKA's (see entry) Mushi Productions studio eight years later to work on the anime series JUNGLE TAITEI (Jungle Emperor, aka KIMBA THE WHITE LION). Has been chara designer, design supervisor or director on such legendary works as STAR OF THE GIANTS, ROSE OF VERSAILLES,



Just one of **ARTMIC's** many successes: GALL FORCE

CUTIE HONEY, DANGUARD ACE, YAMATO, ULYSSES 31, SHERLOCK HOUND, CATS EYE, SAINT SEIYA, LUPIN III, LUPIN VIII and even the Toei/Takara GI JOE! Still active, most recent work includes BABIL JUNIOR and FUMA NO KOJIRO.

ARTMIC - Anime producers of MEGA-ZONE 23, GENESIS CLIMBER MOSPEADA, GALL FORCE, BUBBLE GUM CRISIS, METAL SKIN PANIC MADOX-01 to name but a few.

ASAMIYA, Kia - Manga writer/artist of GUNHED (filmed in live action & out on Manga Video label in the UK), SILENT MOBIUS, COMPILER and DARK ANGEL, currently running in NEWTYPE magazine. Michitaka KIKUCHI is his alter ego.

ASTRO BOY - US-dubbed English version of Tezuka's TETSUWAN ATOM (IronArm Atom or Mighty Atom), Japan's first full-length animated tv series in 1963. ASTROBOY was first broadcast on NBC the following year; currently enjoying a revival on home video from US company The Right Stuf, Inc. In 1994 BOY U.K. licensed ASTROBOY and have been marketing ASTROBOY products on the UK club and fashion scene.

B

BANDAI - surely the biggest company involved in anime in Japan. Best known for its toy and model kit empire, it has expanded in many directions, with its own publishing arm, anime production company and video/laserdisc label EMOTION. Also produces confectionery, giftware (would you believe GUNDAM shampoo?). Currently their biggest product line is PRETTY SOLDIER SAILOR MOON, which is set to make the leap to US television this summer.

BATTLE FOR MOON STATION DALLOS - US English-dubbed version of the first ever OAV, DALLOS, released on Celebrity Home Entertainment JUST FOR KIDS label.

BATTLE OF THE PLANETS - infamous 'hackjob' of the series SCIENCE NINJA TEAM GATCHAMAN performed by Sandy Frank productions in the late 70s to render it 'suitable' for Western consumption. Original series ran from 1972 to 74 on Japanese TV (105 episodes), followed by 2 further series, GATCHAMAN II (52 episodes) in 78 and GATCHAMAN FIGHTER (48 episodes) in 79. For the US version 85 of the first series episodes were used, heavily cut, with missing footage replaced with new Frank-produced anima-

tion featuring the heroes' 'rec room' and introducing 2 new characters - robot 7-Zark-7 and his robot dog 1-Rover-1. Yuck!!! probably the worst example of the West's treatment of anime. GATCHAMAN survived this treatment to re-emerge in a new OAV series in 1994 (see also G-FORCE).

B-CLUB - Bandai's own garage kit model line, also the title of their glossy monthly modelling magazine and their Tokyo shop.

BGM/B.G.M. - acronym for Back Ground Music, catchy Japanese term for anime soundtrack music.

BOOKS NIPPON/NIPPAN - Japanese bookstore chain. In the US it's BOOKS NIPPAN, over here BOOKS NIPPON (right next door to St. Paul's Cathedral at 64-66 St. Paul's Churchyard, London EC4). The US company runs an anime fan club with members' discounts on purchases.

BUNKO - pronounced BOONG-KO, Japanese name for pocket-sized books.

BURONSON - real name YOSHIYUKI OKAMURA (aka SHO SHIMURA), his pen name comes from his favourite actor CHARLES BRONSON. Writer of manga series HOKUTO NO KEN (U.S.version: FIST OF THE NORTH STAR) which gave rise to 2 highly successful anime series.

C

CAPTAIN FUTURE - US English-language version of CAPTAIN FUTURE (pretty straightforward, huh?) TOEI ANIMATION's 1978 tv series based on US author EDMUND HAMILTON's space opera novels of the 1940s.

CEL - short for CELLuloid, an image painted on clear acetate film. Each cel is slightly different and represents a frozen moment in time; when photographed in sequence and the resulting film played back, they give an illusion of movement and make a piece of animation. Computer generation is becoming more and more popular but most cels in anime are still hand painted, and since no two are exactly alike they can be considered unique works of art. Recognised as a true 20th century artform, animation cels are prized collectibles which can fetch huge sums of money (eg old Disney cels), but the Japanese industry obviously generates a staggering quantity each year and many of these find their way onto the fan market at very reasonable prices.

C/FO - the **CARTOON/FANTASY**

ORGANISATION, national US fan network set up to promote the appreciation of animation, with special emphasis on anime. Main structure has collapsed over the years under the weight of internal conflict and politics, but some local groups still going strong on an independent basis.

CHAN - Japanese term of endearment added as a suffix to a person's name very personal, it is generally used between close female friends, boyfriend and girlfriend or to small children; adopted into anime jargon as a term for cute, squashed-looking versions of charas/mecha (also known as SUPER DEFORMED) currently so popular in Japan.

CHARA - abbreviation of CHARActer.

CHIBI - the Japanese word for 'small' and the pronunciation for 'C.B.' Child Bodied; a reference to a cute, childlike chara or creature, eg CHIBI TOTORO, the smallest of the Totoro family; CHIBI MARUKO-CHAN, an elementary schoolgirl; CHIBI-USA, the child version of SAILOR MOON's Usagi-chan.

CLASH OF THE BIONOIDS - US English-language version of the MACROSS movie DO YOU REMEMBER LOVE? released on home video. The movie was released in the UK in 1994 by Kiseki under this title, but without the cuts made for US release.

COMIKE or COMIKET - the biannual comic market at Harumi, Tokyo, is held in July and December every year and regularly attracts over 200,000 attendees and 5,000 exhibitors. This is even more remarkable since COMIKE is a purely fan-run event devoted exclusively to the sale of fanzines and to costume play.

COMICO - US comic company produced US-written and illustrated versions of ROBOTECH, STAR BLAZERS and LENS-MAN (rather than translated manga).

COSPLAY - Japanese abbreviation for COSTUME PLAY. Rather than parading down a catwalk as at a Western masquerade, Japanese costume fans or 'costume players' dress as their favourite chara and act 'in character' for most or all of a convention, Comic Market or fair. At the biennial Harumi Comike, cosplay is seen as an important and legitimate form of fan creativity, on the same level as dojinshi (fanzine) production or any other fan activity.

CREAM LEMON - a series of softcore pornographic anime OVAs with titles like SUPER VIRGIN, SEXY SYMPHONY and POP CHASER. The name CREAM LEMON seems to have been adopted in the US as a general name for porno anime and is

often applied to titles which are not part of the CREAM LEMON series.

CRUSADER - British video label set up in 1993 to dub 'softer' anime, aimed at a younger or less tentacle-addicted audience than UROTSUKIDOJI et al. Produced CATGIRL:NUKU-NUKU in an adventurous dub using British regional accents. Despite widespread support the company succumbed to cashflow problems late in 1994.

CRUSHERS - English-language version of the CRUSHER JOE movie THE SPACE PIRATES' TRAP, briefly available on UK home video in the late 80s (MYTV label no MYTV 20024).

D

DARK HORSE - US comic company, has published English versions of OUTLANDERS, Shirow's ORION, GODZILLA (manga version of the movie GODZILLA 85 by writer/ artist KAZUHISA IWATA) and many others. UK arm Dark Horse International published MANGA MANIA Monthly from 1993; pulled out of UK comic market in spring 1994, sold MANGA MANIA to current publishers Manga Entertainment Ltd.

DEFENDERS OF THE VORTEX - US English language version of CYBORG 009 movie released on Celebrity Home Entertainment JUST FOR KIDS label.

DOJINSHI - Japanese word for a fanzine. Fanzine activity in Japan is intense and a wide range of styles and genres are produced for a critically and artistically aware fan audience. The level of skill in art is usually very high; some professionals come from the dojinshi market into pro manga work, some dojinshi artists who could undoubtedly be professionals choose to keep it as a hobby.

DUNN, Ben - first of the 'American manga' artists and founder of ANTARCTIC PRESS (see entry); most famous work is NINJA HIGH SCHOOL, which so far has the distinction of being the only American manga optioned for consideration as an anime production.

DYNAMIC PLANNING/DYNAMIC PRODUCTION - Companies set up by Go NAGAI, enfant terrible of anime and manga, to manage the production and exploitation of his work. DYNAMIC PRODUCTION CO. LTD. was formed in 1969 to handle his manga and other publications, DYNAMIC PLANNING was formed in 1974 to handle his anime work.

E

ECLIPSE - US comic company, produced English language version of Kaoru SHINTANI's (see entry) AREA 88 in association with VIZ COMICS.

EIGHTH MAN - US English language version of the Japanese EIGHT MAN series produced in 1965-6 for tv. Precursor of ROBOCOP with a murdered detective's mind transferred to an experimental super-android body. The trend to 'retro' anime in the late 1980s led to the production of a 'sequel' OAV series EIGHT MAN AFTER.

ELDRED, Tim - American manga artist/writer and anime fan, co-founder of STUDIO GO!, established 1994 as a comics production service house. Among his many credits is the American CAPTAIN HARLOCK comic.

EMOTION - BANDAI's own video/laserdisc label

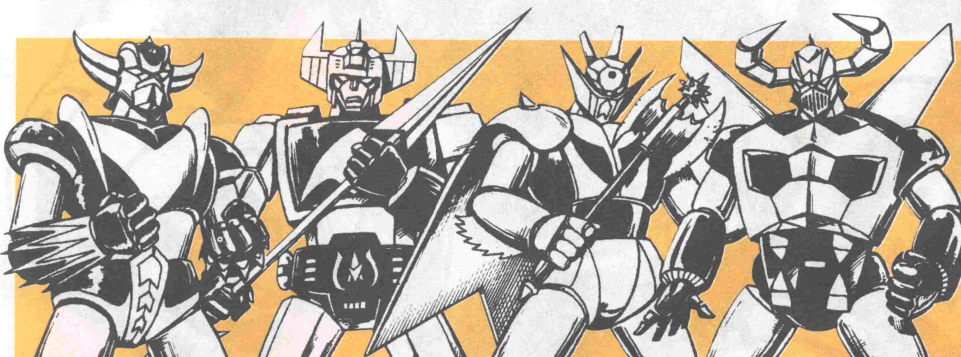
ECCHI/ETCHI - Japanese pronunciation of the letter 'H'. As this is the initial letter of 'hentai' (perverted), to call someone 'ecchi' indicated that he's 'a bit of a pervert'.

ETERNITY COMICS - US publisher originally responsible for the American anime magazine ANIMAG, and comic titles such as NINJA HIGH SCHOOL and ROBOTECH, although NHS is now published by ANTARCTIC.

EYECATCH - Japanese term for the snappy little bits of animation that take a show in and out of the commercial break. So popular that even some shows made for video and therefore not needing commercial breaks, has them!

F

Fearless robots of **FORCE FIVE**



FORCE FIVE - 1980/81 syndicated US tv series by Jim Terry Productions, FORCE FIVE was designed as a weekday cartoon package. It consisted of 130 episodes, 26 each of five different early 70s TOEI animation series, the idea being that one episode of each component series would be shown on every day of the week. The usual hack-up was perpetrated on each series, since the Japanese shows originally ran for far more than 26 episodes, and then were edited so that episodes could be run in any order, destroying the original's story and character development. The component series were: GRANDIZER (Japanese title UFO ROBOT GRENDIZER, 74 episodes), DANGUARD ACE (DANGUARD ACE, 56 episodes), GAIKING (DINO MECH GAIKING, 44 episodes), SPACEKETEERS (STARZINGER, 73 episodes) and STARVENGERS (GETTA ROBOT G, 39 episodes). Not seen on UK tv, FORCE FIVE found its way onto video - originally under its own title from VIDEO BROKERS, and later in a cut version by another (un-named) video company under the generic title KRYPTON FORCE which you may have seen selling cheap at car boot sales!

FUJISHIMA, Kosuke - Manga artist/writer whose works TAIHO SHICHAUZO! (You're Under Arrest!) and AA MEGAMISAMA (AH! MY GODDESS!) have been animated. AMG is available on video subtitled in the USA from AnimEigo (see entry); the AMG manga is published in translation by Dark Horse (see entry).

G

GAIJIN - Japanese for 'foreigner' - you and I, in other words! Literally means 'strange person'; the word for 'person from another country' is 'gaikokujin'.

GAINAX - Anime studio formed in 1989 by a team of young animators, namely HIDEAKI ANNO (NAUSICAA, MEGAZONE 23, DAICON III-IV opening animation), HIROYUKI YAMAGA (DAICON III-IV conceptualist), YOSHIYUKI SADAMOTO

(MACROSS, ROBOT CARNIVAL) and producer TOSHIO OKADA. Their debut film, produced in association with BANDAI, was WINGS OF HONNEAMISE (ROYAL SPACE FORCE), and they also produced the anime version of Mamoru NAGANO's NEWTYPE manga series THE FIVE STAR STORIES, in association with SUNRISE. Their OTAKU NO VIDEO, a spoof on anime fans and fandom, is available in the UK from ANIME PROJECTS.

GALAXY EXPRESS - US theatrical feature based on the Japanese series GALAXY EXPRESS 999.

GARAGE KITS - model kits, usually produced in limited quantities, by companies ranging in size from the single fan working from his home or garage (hence the name!) to pretty big companies capable of very professionally produced and packaged models. Some of the best known Japanese garage kit companies are KAIYODO, VOLKS, WAVE/LARK, GENERAL PRODUCTS (who even had an American shop!), SCOOP and Bandai's own B-CLUB. The quality of garage kits is equally varied and ranges from excellent to abysmal. Kits are produced in a wide range of materials such as resin, vacuformed plastic, white metal and soft vinyl, all of which are cheaper to produce than the usual injection-moulded styrene plastic from which most 'normal' model kits are made. Since they are often made by fans for fans, garage kits can score over mass-

produced kits from the big companies in terms of accuracy, and feature subjects which such large companies would consider uncommercial.

GEMINI PROPHECIES - US English language version of THE ANDROMEDA STORIES

G-FORCE - a second attempt by a US company to do an English language version of GATCHAMAN (see entry BATTLE OF THE PLANETS). When Sandy Frank Productions let their rights to GATCHAMAN lapse, the option was taken up by FRED LADD PRODUCTIONS, who promised a more faithful adaptation. Sadly it appears that there isn't much to choose between their version, G-FORCE, and BOTP; in fact the names are even more insulting! Do ACE GOODHEART and DIRK DARING grab you? Yeah, I thought so. Anyway, you can judge for yourself (if you feel so inclined) since G-FORCE was released on video in the UK on the PARKFIELD PLAYTIME label in 1988. Parkfield went bust in late 1990, so you might have a job tracking copies down.

GIGANTOR - English-language version of TETSUJIN 28 GO (IRON MAN No.28), Japan's first animated giant robot series from 1963. The US version, GIGANTOR, also dubbed by Fred Ladd, was first screened in 1966. In keeping with the late 80s retro mood in anime, TOKYO MOVIE SHINSHA (see entry) has produced THE

NEW ADVENTURES OF GIGANTOR specifically for the US market.

Magical Princess GIGI - US version of 1980 feature film MAGICAL PRINCESS MINKY MOMO, directed by Hiroshi WATANABE. UK release on BOOTS KIDS CARTOON COLLECTION 1988



HARA, Tetsuo - manga artist/creator of HOKUTO NO KEN (FIST OF THE NORTH STAR) the post-apocalyptic martial arts saga (see BURONSON)

HARMONY GOLD US production company which gave the world ROBOTECH, one of Western anime fandom's most loved/hated series. They have also done a number of other English language versions of anime productions, though these have been one off programmes and were therefore not subjected to as much alteration as the component parts of ROBOTECH. (see ROBOTECH, MACEK)

HEADGEAR - Japanese production/design team behind the OAV series MOBILE POLICE PATLABOR. They are Mamoru OSHII (director URUSEI YATSURA 2: BEAUTIFUL DREAMER, ANGEL'S EGG, GHOST IN THE SHELL), Akemi TAKADA (chara designer - CREAMY MAMI, ORANGE ROAD) and her husband Kazumari ITO (writer - CREAMY MAMI, MAISON IKKOKU), Yutaka IZUBUCHI (mecha designer) and Masami YUUKI (writer ASSEMBLE INSERT).

HENTAI - Japanese for 'pervert'. Used of anime/manga with large numbers of shower scenes, panty shots, etc, and of aficionados of same (see also ECCHI).

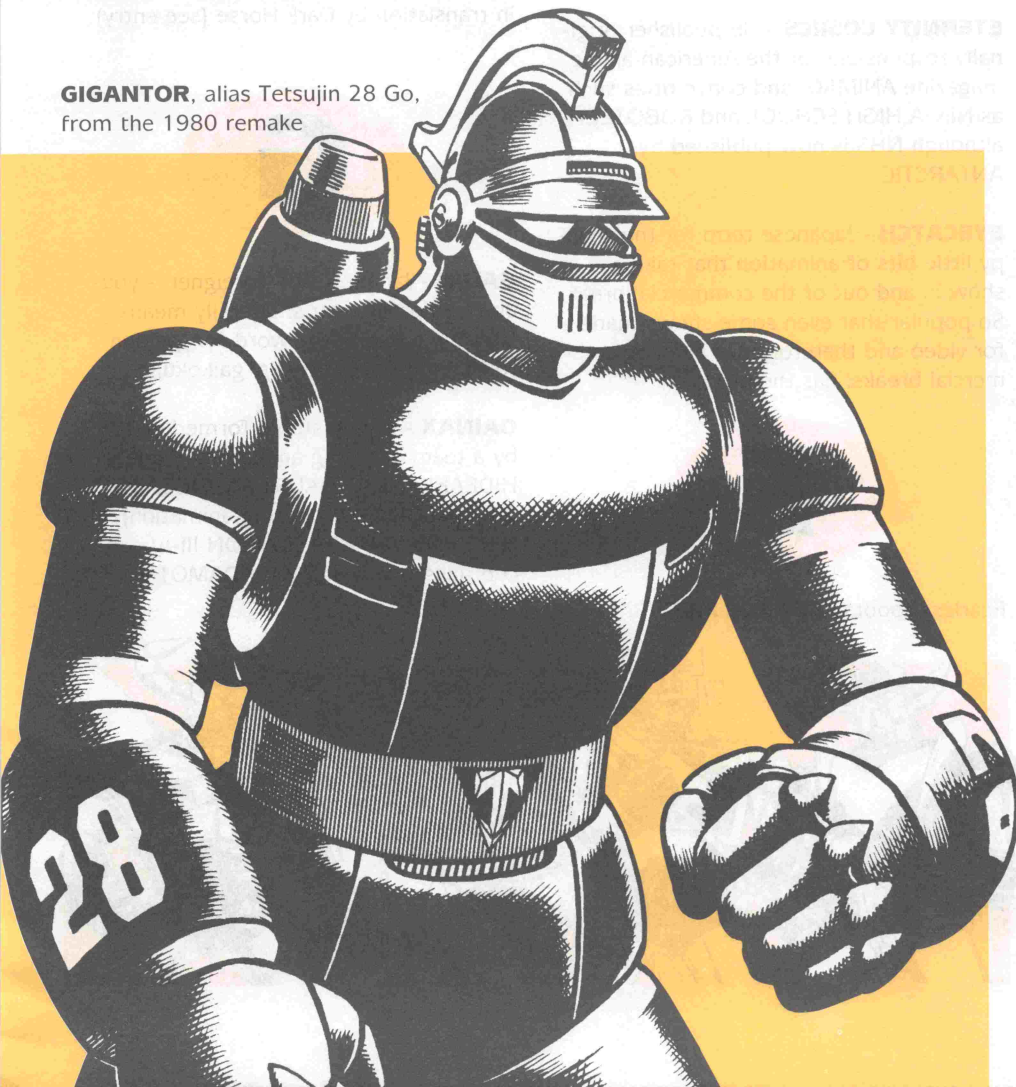
HIRANO Toshihiro - writer/chara designer/director. Credits include MEGAZONE 23 PART 1, FIGHT! ICZER-1, ADVENTURE! ICZER-3, HADES PROJECT ZEORYMER, DRAGON'S HEAVEN, MACROSS, VAMPIRE PRINCESS MIYU and STAR OF DESTRUCTION DANGAIOH.

HISASHI Jo - composer of stunning soundtrack scores for gems like NAUSICAA OF THE VALLEY OF WINDS, LAPUTA, ARION and ROBOT CARNIVAL.

HOJO Tsukasa - Manga writer/artist of CITY HUNTER and CATS EYE.

HOSHINO Yukinobu Manga writer/artist of 2001 NIGHTS.

GIGANTOR, alias Tetsujin 28 Go, from the 1980 remake





RANMA 1/2, another production from **KITTY FILM**

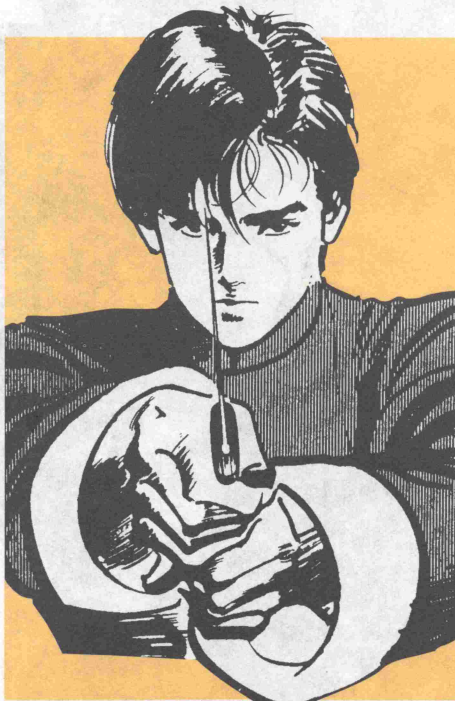
I

IKAGAMI Ryoichi - manga artist on **CRYING FREEMAN**, **MAI THE PSYCHIC GIRL** and **SANCTUARY**.

IKEDA Ryoko - shojo (girls) manga artist/writer shot to fame with **ROSE OF VERSAILLES** (animated under the same title, shown in Europe as **LADY OSCAR**) in 1972. Other famous titles include **ORPHEUS' WINDOW**, **CATHERINE THE GREAT**, **EROIKA** (based on the life of Napoleon), **DEAR BROTHER** and **KAORU**. Her work is romantic in style and inspiration but its sweetness is tempered by strong ongoing themes - such as the importance of personal honour, and of fidelity in friendship as well as in love - while her storytelling displays a powerful consciousness of the individual's place in history.

ISHINOMORI, Shotaro - one of the most influential manga writer/artists of the postwar years, creator of over 500 characters and books, including **KAMEN RIDER** and **CYBORG 009**. Began drawing manga to illustrate his sister's stories when a scarcity of children's books after the war drove them to make their own. His professional career began in 1949

when he left high school at the request of his publisher to work on his first series; he changed his name to Ishimori, but changed back to the original spelling in 1984 to celebrate 35 years as a professional cartoonist. Executive director of the Japan Cartoonists Association and writer/artist on Chuokoronsha's **JAPANESE HISTORY COMIC**, 48 volumes of 225 pages each covering the history of Japan from earliest times to the present.



Ryoichi IKAGAMI's **CRYING FREEMAN**

J

JOHNNY DESTINY - SPACE NINJA -

I've not seen it but by all accounts this is a pretty comprehensive hackjob of footage from **MOBILE SUIT GUNDAM** (the original tv series). Title chara is of course **CHAR AZNABLE**. This English language 'feature film' has been available on home video in the UK.

K

KADOKAWA Haruki - former head of **KADOKAWA PUBLISHING** and **KADOKAWA FILMS**, producer of live action and anime features such as **SILENT MOBIUS**, **THE DAGGER OF KAMUI** and **GENMA TAISEN (HARMAGEDDON)** which features chara design by Otomo (**AKIRA**) and music by Keith Emerson of Emerson, Lake and Palmer fame. Fell spectacularly from grace in August 1993 when he was arrested on drugs charges.

KADOKAWA - major Japanese publisher; their flagship anime title is, of course, **NEWTTYPE**, the most stylish of the anime monthlies. Also publishes many manga and a wide range of other books.

KAJU - Japanese for 'monster'. The Japanese love of monsters is almost as legendary as their love of robots and anime and manga, live action tv and movies are crawling with them. **GODZILLA** has plenty of competition but remains the most famous and best loved of them all.

KANA/KANJI - the two 'alphabets' that make up the written Japanese language. Kana is really two alphabets - or more accurately syllabaries, where each symbol represents a single sound or syllable - one for writing foreign words (katakana) and one which is primarily for grammatical constructions (hiragana). Kanji is made up of Chinese characters derived from pictures in the very earliest times, and each 'pictogram' has a distinct meaning. Kanji generally looks very complicated, hiragana is very simple and flowing, and katakana is simple but blockier, with lots of straight lines and sharp angles.

KANZAKI Masuomi - writer/artist of the manga **XENON: HEAVY METAL WARRIOR** and of the **STREET FIGHTER 2** manga. The SFII manga is published in the USA by **VIZ** and in the UK by **Manga Publishing**

KATE and JULIE - believe it or not, that's what Italian TV calls those Lovely Angels, Kei and Yuri, and their TV series THE DIRTY PAIR. Kinda cute really ..

KAWAII - Japanese for 'cute'. An integral concept of Japanese existence, CUTE is big business in Japan; just ask Bandai, whose SD GUNDAM and SAILOR MOON merchandise has taken the country by storm.

KIMBA THE WHITE LION - US dubbed version of Tezuka's famous tv series JUNGLE EMPEROR, made in 1965 and syndicated in the USA in 66-67. JUNGLE EMPEROR was Japan's first colour tv cartoon series. The US version ran for 52 episodes, though Tezuka-sensei went on to do a sequel series (released in the US as LEO THE LION) and a feature film version. In the summer of 1994 controversy arose over whether or not KIMBA was an influence on the writers, artists and designers who created the hugely-hyped Disney hit THE LION KING.

KISEKI - UK anime label set up in 1993, rapidly attained second place to Manga Video in the UK market and now markets anime in Europe, Scandinavia and Australia. The name is Japanese for 'miracle'. Produces both dubbed and subtitled material, some titled in both formats. Has

led the way in commitment to release longrunning series and older titles on video.

KITAZUME Hiroyuki - Char designer on CHAR'S COUNTERATTACK, ZZ GUNDAM, and MEGAZONE 23 PART III. Also key animator on tv series AURA BATTLER DUNBINE and HEAVY METAL L-GAIM and writer/director of the STARLIGHT ANGEL segment of anthology movie ROBOT CARNIVAL. He also directed and designed the charas for the recent PIONEER release MOLDDIVER.

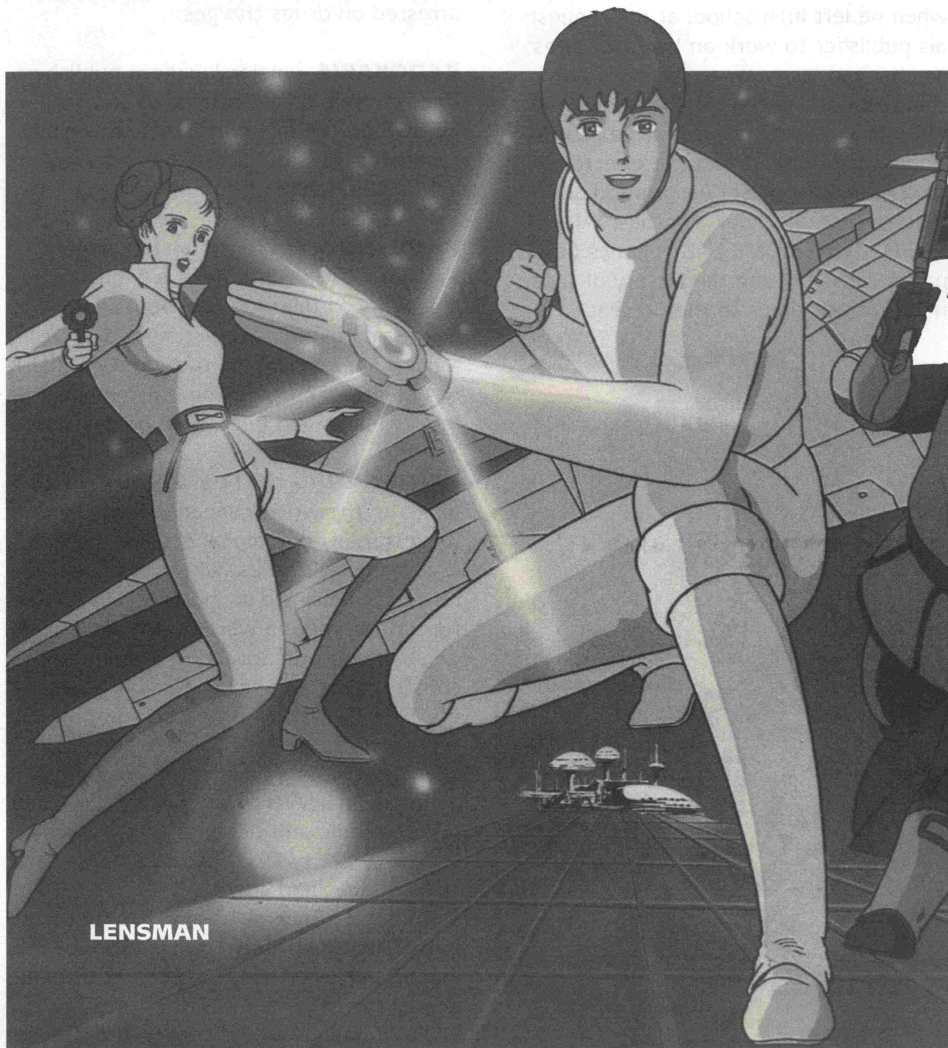
KITTY FILM - production company, responsible for anime versions of Rumiko TAKAHASHI's (see entry) manga such as URUSEI YATSURA and RANMA 1/2; many other productions include GALACTIC PIRATES (out in UK from WESTERN CONNECTION) and LEGEND OF THE FOUR KINGS (out in UK from MANGA VIDEO).

KOBAYASHI Makoto - Model maker/illustrator/mecha designer, work featured in Z and ZZ GUNDAM, BIRTH (UK title WORLD OF THE TALISMAN) and VENUS WARS. Heavily influenced by French illustrator/comic writer Jean "MOEBIUS" Girard; this is particularly noticeable in his manga DRAGON'S HEAVEN, later animated as an OVA.

KODANSHA - one of Japan's largest publishing companies which (among other subjects) turns out many manga and anime-related titles. Original publisher of Otomo's AKIRA and many other major works. Has a European office in London and a US one in America but has so far only brought its books on literature, art and culture into the West; Kodansha's own translated manga imprint is still, alas, only a dream.

KOIKE Kazuo - writer; best known in the West as the author of LONE WOLF AND CUB manga. One of Japan's most famous and successful writers. LONE WOLF AND CUB (KOZURE OKAMI) has been turned into a series of highly successful live action films and a tv series; the first 3 films were edited together and dubbed into English as SHOGUN ASSASSIN. Runs own manga publishing/production company, STUDIO SHIP, INC., and is a founder of GEKIGA-SONJUKO, a school for manga writers which had turned out many famous names including Rumiko TAKAHASHI.

KOJIMA, Goseke - manga artist, long-time collaborator with KOIKE and artist on the LONE WOLF AND CUB manga, released in the West by FIRST PUBLISHING.



LENSMAN



LENSMAN - US English-dubbed version by STREAMLINE (see entry) of the feature film GALACTIC PATROL LENSMAN (1984) based (loosely!) on the space-opera novels by E.E. 'Doc' Smith.

HARMONY GOLD also produced a dub of LENSMAN and went on to produce other compilation films (SECRET OF THE LENS, POWER OF THE LENS) using footage from the LENSMAN tv series which followed the movie. The STREAMLINE LENSMAN feature is available in the UK on MANGA VIDEO.

LOCKE THE SUPERPOWER - US English version of the feature film LOCKE THE SUPERMAN (CHOJIN LOCKE, 1984) created by Yuki HIJIKI. Released on video in the UK as STAR WARRIORS (BANO VIDEO).